

NOW YOU CAN PURCHASE RESISTO SHIRTS IN ISRAEL.

And not at import prices.
 Because Resisto is now made here in Israel.
 By Ligat. With Swiss know-how, Swiss detail, Swiss finish.
 An elegant range of colours and styles, perfect for business or evening wear.
 Perfect for that special occasion. Resisto.
 Available at select fashion houses.

THE SWISS SHIRT.
 MADE UNDER LICENSE BY LIGAT.

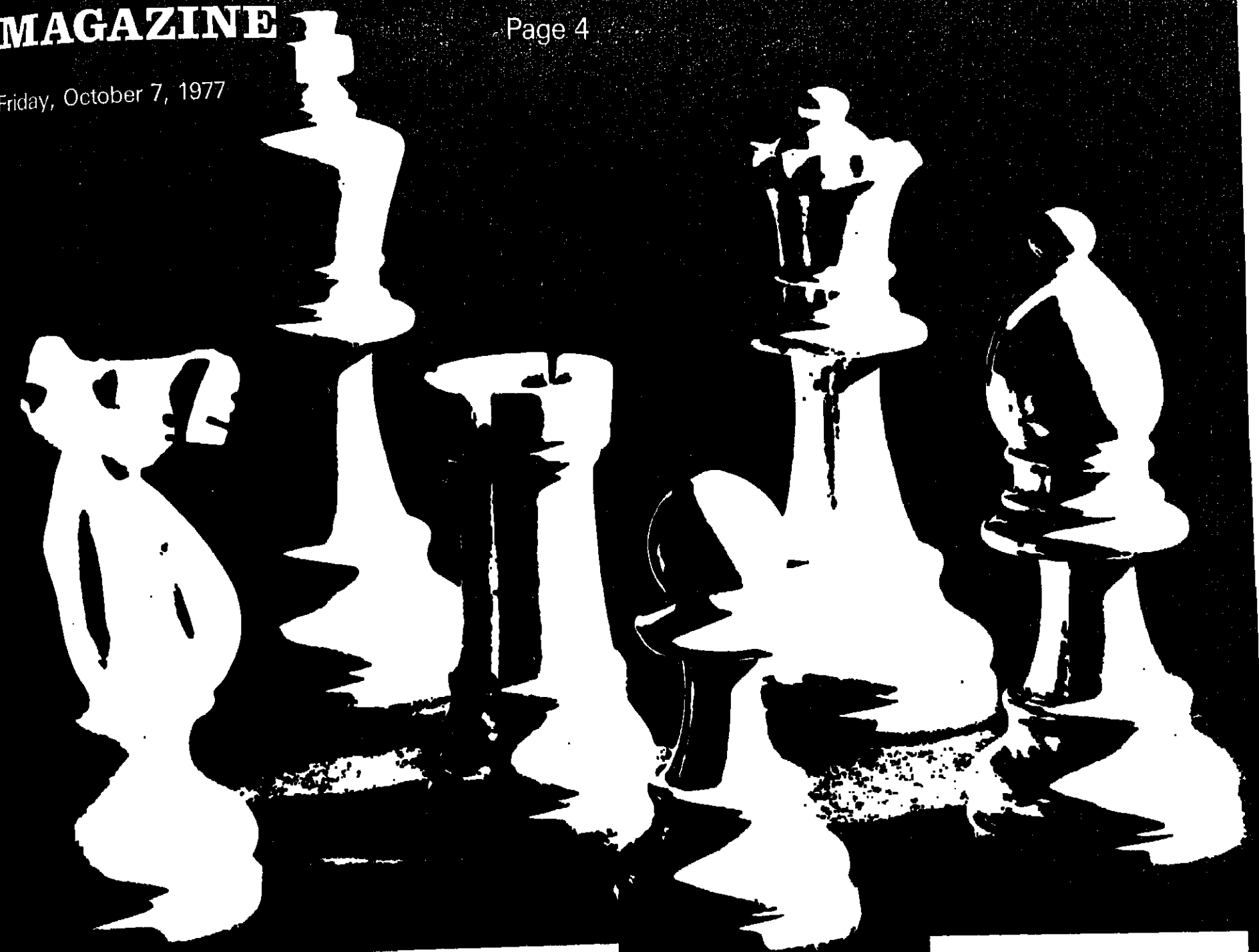


THE JERUSALEM
POST
 MAGAZINE

Friday, October 7, 1977

Avoiding stalemate

Page 4



هكذا من الأصل

A Compact Revolution

Canon
PLAIN PAPER COPIER
NP-50



Canon NP-50 is our revolutionary plain paper copier. It combines all the advantages of a plain paper copier (PPC) at electrofax (EF) and electrographic (EG) copier prices. Using solid state electronics and ICs in all electronic circuits, Canon created a compact copier with integrated inside mechanisms and fewer moving parts. The result was our NP-50, a low-cost plain paper copier. Its completely dry copies are always clear, sharp, clean, fade-resistant, small and smudge-free. Paper feeding and paper size changing are simplified through the use of colored transparent sealable cassettes. Economical, efficient and highly reliable, the NP-50 is ideal for middle and low copy volume users as well as for individual departments of higher copy volume users.

NP 70

NP 5500

NP 1100

NP 5000



AT YOUR CHOICE 5 ADDITIONAL MODELS
OF **Canon** PLAIN PAPER COPIERS.
ONE OF THEM SHOULD SUIT YOU.

KARAT LTD.

WE MARKET QUALITY
10 montefiori st., tel-aviv tel. 55244

KARAT LTD., P.O.B. 29536, Tel Aviv.

Please send us more information:

We make: ☐ up to 1000 Copies per month.
☐ from 1000 to 5000 copies per month.
☐ from 5000 to 15,000 copies per month.
☐ over 15,000 copies per month.

Name: _____

Address: _____

Phone: _____



Cover: Avoiding Stalemate?
Artwork by Alex Berlyne.

In this issue

	Page		Page
Wolf Blitzer examines the shifts in American policy towards Israel	4	The Book Section. Reviews include: the story of a slave who bought himself; Leon A. Jick's study of the American Synagogue; Abdallah Laroui's book on Arab intellectuals and traditionalism; "The Communes of Japan," by Kusakari, Steinbach and Matsuhara; a selection of children's books and of some best-selling paperbacks; Paul Johnson's attack on forces that work against civilization; "Sensual Drugs," by Hardin and Helen Jones, and Joyce Grenfell's autobiography.	12
Joan Horsten meets three Israeli Arabs who earn their living on the Hebrew barge.	6	Ephraim Kishon mixes a cocktail of woes to get attention. Mendel Kohnsky sees Nico Nitai's one-man show, "The Fall."	16
Tadeusz Brzezinski talks to Charles Lazarus about Nazi persecutions of Jews in Leipzig in the 1930s.	7		
Walter Ruby looks into the situation of homosexuals in this country.	8	Martha Meisels goes to the Mayerland kiddie park and sees what's happening at Shalom Stores. Haim Shapiro prepares take Chinese meal with vegetables.	17
Ya'acov Friedler visits Bob Mann, a one-man manufacturer of world-class snails.	10	The Art Page. Meir Ronnen visits galleries in Jerusalem; Ephraim Harris surveys the scene in Haifa. Ronnen reports on a meeting held by gallery-owners to discuss the effects private "exhibitions" have on their trade.	18
Helga Dudman considers various approaches to swimming.	11	A Dry Bones horror story.	19

ALYAH & ABSORPTION INFORMATION COLUMN

Successful absorption is a key to increased aliyah. The Ministry of Immigrant Absorption and the Jewish Agency are presenting this column as part of a series of articles designed to provide olim with information in various fields: practical advice, reports on changes in regulations, employment and housing opportunities, and stories of olim now absorbed. It is obvious that the column will not be aimed at the same reader each time. The column is written by a staff of freelance writers, most of them olim. The views they hold are their own.

We are hoping that enough interest in this effort will be generated to encourage reader response, which will allow us to tailor the content to demand. It is not our intention to receive and reply to specific complaints of olim, but we will select problems encountered as subjects for future articles.

MILITARY SERVICE FOR OLIM PART II:

Part I of this article appeared on Sept. 23. Reprints of this and other articles are available from the Department of Information for Olim, P.O.B. 616, Jerusalem.

CORRECTION:
The table which appeared in "Military Service Part I" should read:
Single Olim age 22-28 upon arrival in Israel serve 18 months Regular Service
Married Olim (without children) age 22-28 upon arrival in Israel serve 12 months Regular Service
and not as previously stated.

Special conditions and privileges exist for those qualifying to study first and serve in the IDF only after receiving their degree. Doctors and dentists are subject to special reserve duty obligations.

THE ACADEMIC, TECHNOLOGICAL AND PEDAGOGICAL RESERVES

In order to permit a limited number of talented Israeli students to continue their studies, the IDF has created a programme called the academic reserves. Students are accepted into the academic reserves on the basis of superior performance demonstrated in difficult examinations, as well as outstanding grades. Acceptance is considered a great privilege, even though it often entails a two-year extension of military service.

Most of the academic reserve's

entrance criteria are waived for olim. New immigrant applicants need only have begun full-time academic studies at one of the following recognized institutions: Hebrew University of Jerusalem; The Technion — Israel Institute of Technology (Haifa); Tel-Aviv University; Bar-Ilan University; Ben-Gurion University of the Negev; The Weizmann Institute of Science; The Rubin Academy of Music (Jerusalem) and the Jerusalem College of Technology. Since an olim has the right to postpone his induction until he completes either his bachelors' or masters' degree, participation in the academic reserves is purely voluntary.

The programme entails entering the regular reserves after a period of basic training. Students must serve in the reserves, often at the expense of their studies, upon completion of which, they commence regular military service.

If a member of the academic reserve is placed in the field in which he received his degree during his military service, he is obligated to serve two additional years in the professional army upon completion of his three years in regular service.

Immigrants who completed high school in Israel are not eligible for the special conditions granted to olim; they may however apply to the academic reserves in the same manner as non-immigrant Israelis.

There are also technological and pedagogical reserves for new immigrants who begin studying within one year of their arrival in Israel. In the former, those who have completed their studies and are employed in their own fields during regular military service must serve one additional year in the professional army in addition to the three years' regular service.

DOCTORS AND DENTISTS
Male doctors and dentists who arrive in Israel up to the age of 26 are obligated to complete full military service. Those arriving at ages 27-34 serve for 18 months while those aged 35-54 serve in the reserves only. Female doctors and dentists serve in the regular army if single and in the reserves if married. Doctors and dentists are paid according to professional army rates from the date of their induction.

RETRAINING PROGRAMMES
If an immigrant begins a retraining course within one year of his date of arrival, the course is given under the auspices of the Ministry of Labour, he will automatically be granted a postponement of military service in order to complete the course.

SERVICE IN FOREIGN ARMIES
Many new immigrants, particularly those from countries which now have or have recently had conscription, have served in the armies of their countries of origin. The IDF recognizes such service and takes it into consideration when calculating an immigrant's service requirement. For example, if an immigrant has served for 18 months or longer in a foreign army, he is not required to serve for more than six months in the Israeli Army (regular service). If he served for less than 18 months, the time thus served will be deducted from his service requirement here.

In no case, however, will service in the IDF be reduced in this manner to a period of less than six months. Foreign service must have been continuous and must have lasted for a minimum of one month. Documents attesting to such service must be presented to IDF officials.

The reductions are separate and distinct from those accorded a new immigrant by virtue of his "oleh" status. The immigrant who served in a foreign army may elect to

shorten his Israeli army service either on the basis of his oleh status or his past service, but not both.

MILITARY SERVICE AND DUAL CITIZENSHIP

The Security Services Act does not distinguish between permanent residents who maintain additional citizenships and those who do not. Therefore, the law demands that every permanent resident be conscripted. However, the so-called "Anglo-Saxon" countries display a wide range of reactions to the fact that their citizens may be asked to serve in Israel's armed forces.

British policy is the least problematic for the oleh, since there is a long-standing liberal policy permitting British subjects to maintain other citizenships. Thus, service in the IDF poses no problem.

South Africa practices benign non-interference with respect to those of its citizens in Israel. Although this policy is not official, no South African has been penalized to date for serving in the IDF. The situation is a bit more confusing in Australia. According to Australian immigrant spokesmen, an Australian citizen who is drafted into the IDF upon becoming a permanent resident does not endanger his Australian citizenship. However, voluntarily serving in the IDF might bring such citizens under review. Before taking any action with respect to military service, concerned Australian citizens are advised to check with the relevant authorities.

The American reaction to service in the IDF is the most complex. The situation has become increasingly undefined in recent years. There was a brief period after the Supreme Court's landmark case of *Alroyim vs. Rusk* (1967) when the U.S. position was fairly neutral with respect to U.S. citizens who were conscripted by Israel. The Supreme Court declared that a U.S. citizen has the constitutional right to remain a citizen unless he "voluntarily relinquishes that citizenship." Since the Law of Return automatically confers Israeli citizenship upon American Jews who reside permanently in Israel, without requiring any overt "act of allegiance" on their part, they were considered as retaining their U.S. citizenship without complication. The same held true for military service. Since Israeli authorities

routinely drafted permanent residents, this service was considered non-voluntary and therefore did not endanger the oleh's American citizenship.

However, on January 18, 1969, the Attorney-General "clarified" the Supreme Court decision's apparent contradiction with a previous law, the McCarran-Walter Immigration and Naturalization Act (1952), which had not been ruled unconstitutional in the above-mentioned Supreme Court decision. This act specifically stated that there are conditions under which a U.S. citizen might relinquish his citizenship without a written declaration to that effect. The Attorney-General stated that certain actions on the part of U.S. citizens abroad might be construed as a derogation of allegiance, even where no formal renunciation of allegiance has been made. Each individual case is reviewed independently, in order to determine the intent of the persons involved. No single "action" may, in and of itself, be construed as allegiance to a foreign country. However, a pattern of actions, such as voting in a foreign country, service in foreign military forces, long-term residence abroad, etc., may make it clear that the individual did indeed intend to change allegiances. An American who wishes to safeguard his American citizenship and has been drafted into the IDF should consult the relevant authorities for guidance in this matter. (U.S. Consulate, or the Association of Americans and Canadians in Israel).

Canadian Nationals are also advised to contact their nearest consulate or embassy as well as the A.A.C.I. for advice.

LOCAL INDUCTION OFFICES

Owing to the complexity of the induction system, new immigrants are advised to refer to their nearest induction office for further information either in person or in writing. Reception hours at all offices are between 8:00 a.m. and 12:00 noon, Sunday through Thursday, excluding holidays and eves of holidays.

The addresses of the local induction offices are:
Tel Aviv area Tel Hashomer Camp
Haifa 12-14 Omar-el-Khayyam Street
Jerusalem 103 Rashi St.
Beerseba 22 Yed Vashem St.
Tiberias Nazareth Street

(S.G.)

هكذا من الأصل

AVERTING A SHOWDOWN

President Carter's stand on Palestinian representation at Geneva and the "legitimate rights of the Palestinian people" brought with it the spectre of a head-on confrontation with Israel and its American supporters. A last-ditch attempt to resolve the differences was made this week by Carter and Moshe Dayan in New York. Their tentative agreement on a new formula for a Geneva conference must now be accepted by all the parties. Our Washington Correspondent WOLF BLITZER examines the shifts in American policy.

"WHERE'S Harold Saunders when we need him?" one Jewish leader here mused half-jokingly the other day.

He was referring to the relatively obscure State Department official whose testimony in November, 1975, on the Palestinian question catapulted him into the limelight. At the time, the "Saunders document" was regarded by Israel and its American supporters as a major erosion of U.S. policy on the Palestinian question.

But things have seriously deteriorated for Israel since then, and especially since Jimmy Carter assumed office in January. In fact, Israeli diplomats and American Jewish activists already speak nostalgically about Henry Kissinger.

The Saunders document did say that "in many ways, the Palestinian dimension of the Arab-Israeli conflict is the heart of that conflict." It did not, however, urge Israel to deal with the PLO, or invite the PLO into the negotiating arena by merely accepting a qualified version of UN Security Council Resolution 242, or call for the creation of a Palestinian "entity" on the West Bank and Gaza Strip, or recognize "the legitimate rights of the Palestinian people" — all of which the Carter Administration has done.

"We cannot envision or urge a negotiation between two parties as long as one professes to hold the objective of eliminating the other — rather than the objective of negotiating peace with it," Saunders said.

BUT SHOULD we be all that surprised by the current pro-Arab tilt in U.S. policy? Maybe not, according to one respected Washington observer of the Middle East scene.

I.L. Kenen, the honorary chairman of the American-Israeli Public Affairs Committee, pointed out this past week that the first years of new administrations in Washington have usually proved to be difficult ones for Israel. Testifying before a Senate Foreign Relations Subcommittee, Kenen said that "a review of (U.S.) policy in the Middle East reveals a recurrent quondronal exercise." And he mentioned these examples:

□ In 1949, the Truman Administration yielded to the Arab refusal to begin direct negotiations with Israel at Lausanne to transform the armistice agreements into peace treaties. The Arabs would stay at a second hotel, and the Palestine conciliation commission at a third. "Israelis and Arabs never met, except on the night train to Paris," Kenen said. "The result — an impasse for some 18 months."

□ In 1953, Israel was downgraded as then-Secretary of State Dulles sought a "more impartial" policy. In his June 1, 1953, speech, he observed that the U.S. must do more to allay the resentment of



the Arab states which was caused by the creation of the State of Israel.

□ In 1957, the Eisenhower-Dulles Administration forced Israel to withdraw after the Sinai war without requiring the Arabs to accept a peace settlement. The administration went so far as to threaten Israel with sanctions.

□ In 1961, the new Kennedy Administration actually voted against Arab-Israeli peace talks at the UN and called on Israel to offer repatriation to any Arab refugees who opted for it on the premise that most of them would turn it down.

□ In 1969, there was the ill-fated Rogers Plan, which called for an Israeli pullback virtually to the pre-1967 lines.

□ And in 1975, the Nixon Administration began to squander arms in Saudi Arabia in the scramble for oil.

THE CARTER Administration, in its apparently well-intentioned but naive determination to achieve a breakthrough as quickly as possible, is following in the footsteps of its predecessors, repeating past blunders. Eight months after Carter took office, Israel feels virtually abandoned by Washington and hardly in the mood to offer difficult concessions.

The Arab states, buoyed by U.S. support, are happy just watching Washington and Jerusalem quarrel. Clearly, the Arabs are

waiting for the U.S. to "squeeze Israel," in the words of Anwar Sadat, rather than sit down and negotiate a compromise settlement.

Progress towards peace seems about as remote as ever, despite the Administration's eagerness to reconvene the Geneva Conference before the end of this year.

In understanding why Washington has been courting the PLO and enlisting the Soviet Union into the negotiating process, one must recognize a fundamental principle that guides this Administration's thinking: No peace is possible without the active cooperation of the PLO and the Soviet Union. Either of these parties could upset the peace process at any moment. For an agreement to be "stable," the PLO and the Kremlin must accept it.

THAT WAS the thrust of a decision taken by President Carter, Secretary of State Cyrus Vance and National Security Adviser Zbigniew Brzezinski during a three-hour strategy session in the White House on August 14, the day after Vance returned to Washington from his 12-day swing through the Middle East. The consequences of that meeting are only now beginning to become clear with the release last weekend of the U.S.-Soviet statement recognizing, among other things, "the legitimate rights of the Palestinian people."

recognize "the legitimate rights of the Palestinian people," as a means of making it more palatable to the PLO. Even though the Administration is trying to back away from its contractual obligations to Israel by re-interpreting the language of the memorandum of agreement, there is a limit to this which is imposed by the counter-pressure of Israel's supporters in the Congress.

Another important decision was taken at that August 14 meeting: A re-convening of Geneva in 1977 was absolutely imperative to U.S. peace efforts. There would, of course, be domestic political fallout for Carter if the Administration were forced to exert public pressure on Israel, but that was the price he was willing to pay in order to achieve a settlement in the region.

As mentioned above, the first years of new administrations have traditionally seen new U.S. peace initiatives in the Middle East. Re-election time is still three years away.

Behind the Administration's zealotry is the rosy report on Arab intentions which Vance brought back from his August trip to the Middle East. His message was clear: The Arab states are ready to sign peace treaties with Israel in exchange for a return essentially to the pre-1967 lines and the creation of a Palestinian "entity" of one type or another on the West Bank. Thus, the U.S. has an "historic" opportunity to achieve peace — an opportunity that must not be missed.

Carter, Vance and Brzezinski decided to try to elicit PLO and Soviet moderation despite the Kremlin's nearly 100 per cent alignment with the Arab position and the PLO's continuing refusal to accept Resolution 242.

This explains why the Administration has been indicating, at every available opportunity, U.S. readiness to establish official contacts with the PLO the moment a qualified acceptance of Resolution 242 is forthcoming. It also explains why Washington agreed to release the joint statement with Moscow last weekend — a statement that was closer to the traditional Soviet position than to that of the United States.

WHITE HOUSE officials now speak disdainfully about the U.S. commitments to Israel that were included in the September 1, 1975, U.S.-Israel memorandum of agreement. Among other things, the U.S. promised not to recognize the PLO until that organization accepted Resolution 242 and Israel's right to exist. And Washington further promised not to allow any change in Resolution 242.

"If only we weren't bound by those commitments," officials here state, "we could have been moving along much quicker towards a settlement." Obviously, they believe that the U.S., by now, would have established direct contacts with the PLO and perhaps even modified Resolution 242 to

recognize "the legitimate rights of the Palestinian people," as a means of making it more palatable to the PLO. Even though the Administration is trying to back away from its contractual obligations to Israel by re-interpreting the language of the memorandum of agreement, there is a limit to this which is imposed by the counter-pressure of Israel's supporters in the Congress.

Another important decision was taken at that August 14 meeting: A re-convening of Geneva in 1977 was absolutely imperative to U.S. peace efforts. There would, of course, be domestic political fallout for Carter if the Administration were forced to exert public pressure on Israel, but that was the price he was willing to pay in order to achieve a settlement in the region.

As mentioned above, the first years of new administrations have traditionally seen new U.S. peace initiatives in the Middle East. Re-election time is still three years away.

Behind the Administration's zealotry is the rosy report on Arab intentions which Vance brought back from his August trip to the Middle East. His message was clear: The Arab states are ready to sign peace treaties with Israel in exchange for a return essentially to the pre-1967 lines and the creation of a Palestinian "entity" of one type or another on the West Bank. Thus, the U.S. has an "historic" opportunity to achieve peace — an opportunity that must not be missed.

— as long as they remain in office. If only Israel would have some confidence in Washington. Brzezinski was stung earlier this year by reports in the Israeli press that then-Prime Minister Rabin had complained about Brzezinski's supposedly "anti-Israeli" attitude. Rabin was reported to have made such comments during a Cabinet meeting just after returning to Jerusalem from his largely unsuccessful round of talks in Washington with Carter. It is considered unpalatable to place blame personally on the President, so scapegoats are usually found.

But since then, Israeli officials have stopped being diplomatic. And they can hardly be blamed for being suspicious of Carter, Vance, Brzezinski and their aides.

The Administration has laid out its Middle East foreign policy over the past eight months in small steps — with each step representing a further departure from Israel's position. Following each shift, an angry Israeli reaction is registered. The Administration then seeks to reassure Israel by announcing that no change in policy was intended. The President might even throw out some soothing words to Israel at a press conference, during an interview or in a speech.

This is followed by a lull, during which relations between Washington and Jerusalem seem to improve. But it proves short-lived as the Administration eventually moves its policy another notch away from Israel, and the entire cycle is once again repeated. We saw this trend develop with Carter's March 9 press conference remarks calling for a return basically to the pre-1967 lines; his March 16 Clinton session noting the need for a Palestinian "homeland"; his early summer statement at a press conference pointing out that Israel would have to compensate Palestinian refugees; his recent rebuke of Israel's settlement policy and now his decision to join with the Soviet Union in outlining an overall framework for peace in the Middle East.

THE BGIN Government is clearly trying to avoid such a split with Washington. But the Carter Administration at this stage may feel that it can risk some strains with Israel in order to promote the Geneva peace talks and a settlement.

If historical experience is anything to go by, the President and his advisers will soon learn that the domestic price is too high to pay. An organized, articulate and vocal interest-group operating in America's democratic system can cause the executive branch of government a lot of headaches if aroused.

And Israel's friends here are currently fuming. With this in mind, this observer would guess that the Administration will eventually back away from its pressure campaign on Israel. It will try to continue its Middle East peace initiative, but not at Israel's expense. American officials will have little choice but to try to convince the Arab states to begin serious negotiations with Israel on a give-and-take basis, instead of exerting one-sided pressure on Israel.

At the same time, Israel, which wants to avert a showdown with Washington, will come forward with important and difficult concessions so that it will not be blamed for an impasse. But whether or not these concessions will match the inflated expectations of the Arab states, is another question. □

THE WHITE HOUSE simply picked the wrong issue to become entangled in with Israel. Not many influential Americans support the PLO, which is considered by most people here as nothing more than a gang of unshaven terrorists. If the Administration's intention was to split the American Jewish community and alien issue — as many observers here believe — it has blundered badly because a broadly-based consensus within Israel and the American Jewish community re-bolts negotiations with the PLO.

The White House could perhaps have had a chance to do some

damage to Israel's popular image in the U.S. by battling with Israel publicly on settlements or even on the question of withdrawal from the West Bank. But Carter simply does not have much support in public opinion or in the Congress for his attempts to elicit PLO moderation.

Much of the Administration's current trouble with the American Jewish community stems from the fact that Carter was so outspokenly pro-Israel during his election campaign — a development that seriously concerned the Arab states, especially Saudi Arabia. Shortly after Carter was elected, Brzezinski was chosen as a secret Carter emissary to reassure the Saudi Ambassador in Washington that the Ford/Kissinger policy in the Middle East would not be adversely altered. Arms would continue to be sold to the Saudis.

Carter and his new team of foreign-policy advisers — backed by careerists at the State Department — felt that they had to bend over backwards to reassure the Arabs. And this is exactly what they did in their effort to maintain close ties with the "moderate" Arab states.

But in following this policy, the President has backed away from many of the commitments he made to Israel during his campaign. As a result, leading Jewish activists in the Democratic Party, who rallied behind Carter during the campaign, are now saying that they regret having done so. "We would have been better off with Ford and Kissinger," is a statement one hears all the time, especially from Democrats who voted for Carter.

BUT CARTER is here to stay, at least for another three, and possibly even seven, years. And one thing that successive American and Israeli governments have learned — often the hard way — is that a confrontation between Washington and Jerusalem is in neither's interest. No one wins in such a battle, except the Arab states and the Soviet Union.

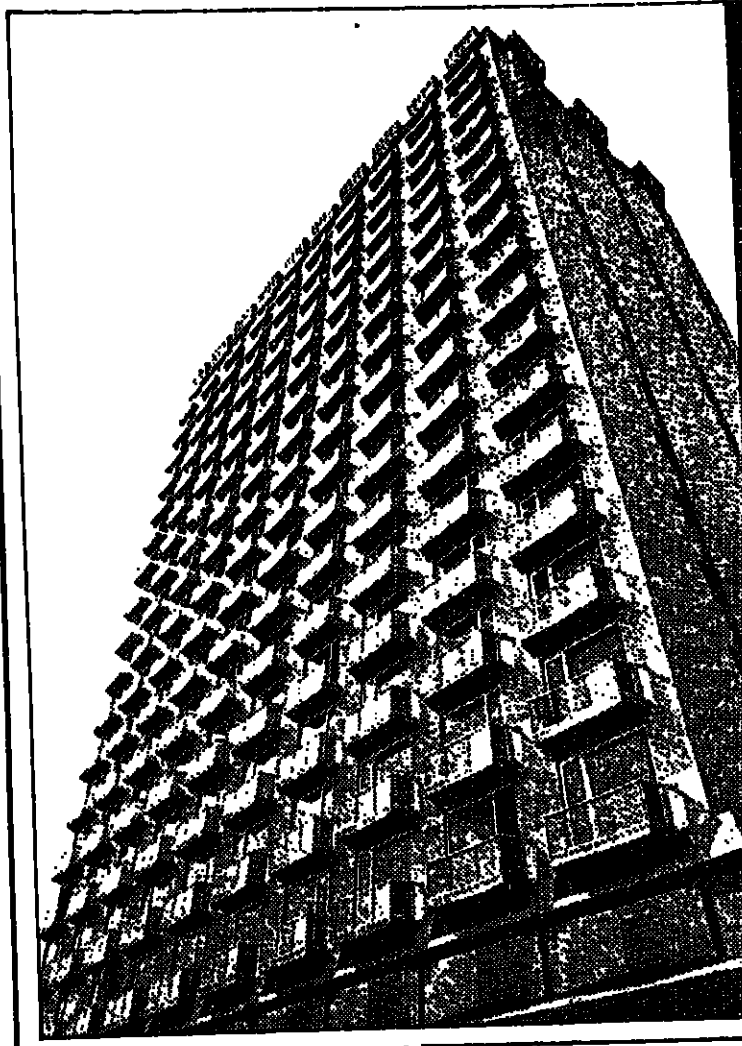
THE BGIN Government is clearly trying to avoid such a split with Washington. But the Carter Administration at this stage may feel that it can risk some strains with Israel in order to promote the Geneva peace talks and a settlement.

If historical experience is anything to go by, the President and his advisers will soon learn that the domestic price is too high to pay. An organized, articulate and vocal interest-group operating in America's democratic system can cause the executive branch of government a lot of headaches if aroused.

And Israel's friends here are currently fuming. With this in mind, this observer would guess that the Administration will eventually back away from its pressure campaign on Israel. It will try to continue its Middle East peace initiative, but not at Israel's expense. American officials will have little choice but to try to convince the Arab states to begin serious negotiations with Israel on a give-and-take basis, instead of exerting one-sided pressure on Israel.

At the same time, Israel, which wants to avert a showdown with Washington, will come forward with important and difficult concessions so that it will not be blamed for an impasse. But whether or not these concessions will match the inflated expectations of the Arab states, is another question. □

THE WHITE HOUSE simply picked the wrong issue to become entangled in with Israel. Not many influential Americans support the PLO, which is considered by most people here as nothing more than a gang of unshaven terrorists. If the Administration's intention was to split the American Jewish community and alien issue — as many observers here believe — it has blundered badly because a broadly-based consensus within Israel and the American Jewish community re-bolts negotiations with the PLO.



H.SHIFF HOTELS IS HONOURED TO ANNOUNCE THE OPENING OF THE DELUXE HOTEL-TEL AVIV DIPLOMAT

THE HOTEL IS CENTRALLY LOCATED IN THE ENTERTAINMENT AND TOURIST CENTER OF NEAR ATARIM, ON THE MEDITERRANEAN SEA SHORE. THE MOST ADVANCED DESIGN AND COMFORT AWAITES YOU IN THE 5 STAIRS HOTEL.

250 DELUXE ROOMS, TELEPHONE, RADIO, COLOUR TELEVISION, A MAGNIFICENT VIEW OF THE TEL AVIV BEACHES, AND THE EXCLUSIVE MARINA ENJOY CUPCAKE, RESTAURANT, BAR, SWIMMING POOL.

SPECIAL INTRODUCTORY OFFER (INCLUDING HOLIDAYS)

IL 360. - + V.A.T. (BED AND BREAKFAST (FOR TWO))
IL 540. - + V.A.T. (HALF BOARD (FOR TWO))
IL 720. - + V.A.T. (FULL BOARD (FOR TWO))

FOR RESERVATION: DIPLOMAT HOTEL TEL AVIV TEL. 03 294422

h.shiff hotels (new hotel) (old hotel) (new hotel) (old hotel)

michael hasenclever

Exhibition of
JANKEL ADLER
Paintings and Drawings
until 22nd of October

Illustrated catalogue upon request

kunst des
20. jahrhunderts

8 münchen 80
cuvilliesstrasse 5
telefon 98 4700

BETT HAMLIN
MOADON LA'OLEH
80 Rehov Weizmann, Tel Aviv
Club for English-Speaking Olim
Admission by Invitation Only
Membership Cards Only
Activities for October 9-20, 1977

Sundays: Oct. 9, 16
8:00 p.m. Folk Dancing (Beginners)
Social Dancing (Over 40)

Mondays: Oct. 10, 17
7:30 p.m. Bible Study Circle
Oct. 17
8:30 Know Your Land — Series of Lectures with slides. (Advance registration requested)

Tuesdays: Oct. 11
8:00 p.m. "The Unfinished Dance" (Musical film)

Oct. 18
8:00 p.m. — H.O.B. presents: Evening with "Dry Bones"

Wednesdays: Oct. 12, 19
8:00 p.m. Social Dancing (Under 40)

Thursdays: Oct. 13, 20
7:00 p.m. — Social Games (Bridge)

Abraham
was not Born a Jew
For instruction in Judaism
leading to conversion
Phone 02-88028 or write
P.O.B. 7088, Jerusalem

IRGUN OR LAGYOIM

The Noblest Stereo System
from the
Royal Danish House

For New Immigrants
Also in Israeli Lirot
Exclusive Representatives in Israel:
Royal Electronics Ltd., 48 Rehov Hanama, Haifa

Licensed Agents: TEL AVIV: "Stereo," 246 Rehov Ben Yehuda; "Ultra Stereo," 25 Rehov Ibn Gvriol; "Video Color," 22 Rehov Hai Baer; "Selen Tramerel," 40 Rehov Geula. RAMAT GAN: "House of Stereo," 1 Rehov Sokolov. BAT YAM: "Salon Hod," 48 Rehov Belfour. FRYAN TIKVA: "Salon Ben Ami," 26 Rehov Hovovel Zion. NEFANYA: "Pis Brothers," 51 Rehov Herai. HAIFA: "Stereo Shel Simca," 12 Rehov Ahad Ha'am; "Tallim," 54 Rehov Hamagenim. RIYAT BIALIK: "Tallim," 14 Derech Acco. ACCO: "Or-Kol," 54 Rehov Hamagenim. REHOVOT: "Almor," 208 Rehov Herai. ASHKELON: "Salon Kallman," 8 Rehov Jericho. ASHDOD: "Ashkor," Commercial Centre. BEER SHEVA: "Music Centre," 297 Rehov K.K.L. ESHRON LEZION: "Tallim Ltd.," 10 Rehov Bialik (behind EGGED).

Save Time and Money and buy from the source by mail

Original Spare Parts

Shavers	Pocket Calculators
Braun	Texas Instruments
Remington	Scharp
Philips	Commodore
Bowmar—Rockwell	Rosson
Melcor	Sunbeam
Calco—Canon	Schick—Krup

Contact: **L. RUTENBERG** Tel. 08-244714
240 Rehov Dizengoff, Tel Aviv * 23 Rehov Sokolov, Holon

Order the part you need and you will receive it by return mail!

Service, Sales, Repairs
clip and save

MAKRAM KHOURY, the bearded young man who plays the stockbroker in the Haifa Municipal Theatre's current production of Jean Giraudoux's *Modemum of Chaillet*, is an Arab. So are Mohammed Bakri and Yusef Abu-Warda, who play the messenger and the policeman, and who starred in the theatre's previous production — Arthur Miller's *A View from the Bridge*.

The three are the only Arabs currently earning their living as actors in Israel's Hebrew-language theatre. But, maintains artistic director Amnon Meskin, this is not, as one of the afternoon newspapers claimed recently, because Haifa bends over backwards to give minorities a chance. All three were hired (Makram on a seasonal contract, the other two for specific productions) because they are talented, disciplined, and dedicated performers. Period.

Acting it seems, like journalism and art, is one of the few fields in Israel where how good you are is more important than what is written in your identity card, and where a non-Jew can realistically hope to reach the top of his profession.

This was not clear, however, 16 years ago when Makram — at 32 the oldest and most experienced of the three — graduated from high school. His father dissuaded him from enrolling in Jerusalem's Beit Zvi dramatic school.

Khouri senior, a Greek Orthodox lawyer from Kfar Yasif, had nothing against actors; he was simply trying to be practical. This is not Egypt or Lebanon, he reminded his son, but Israel, where there is no Arabic-language theatre. To succeed, you will have to work in Hebrew and compete with Jews for parts. It will never happen.

So Makram, whose only ambition in life was to act, didn't go to Beit Zvi. Instead, he became a counsellor at the Jerusalem YMCA where, as luck would have it, he met Jacqueline Kronberg, an American who along with Mike Nichols and Elaine May had founded the Second City Theatre of Chicago. Kronberg made him a part of her English-language drama group, an experience so positive for Makram that five years after arriving in Jerusalem he was embarking on a seven-term course at a drama school in England. The funds his parents sent were supplemented by a loan "from a wonderful Jewish woman named Clara," arranged by Ruth Dayan.

HE RETURNED to Israel determined to establish a professional Arabic-language theatre. The Education Ministry agreed to make a small contribution to his scheme, provided the funds were administered by Haifa's Beit Hagefen Jewish-Arab Community Centre. So Makram transformed a tale from the *Arabian Nights* into a musical which was performed 120 times for the country's minority communities.

"We were like a Shakespearean troupe, going from village to village, setting up our own stage and scenery, changing into costume behind cars. We acted for entire populations, everyone from school children seated on the grass to old men seated on their donkeys. It was great — we performed with love and care — but there was no money in it. One by one the actors quit."

So did Makram (who was also having his political and professional differences with Beit Hagefen's management) when the Cameri Theatre offered him



Israeli Arab actors (from left) Mohammed Bakri, Yusef Abu-Warda and Makram Khouri. (Photo Judah Passow)

ARABIAN KNIGHTS

They wouldn't normally perform at the Good Fence or in the territories. But they work in Hebrew and compete with Jews for parts. JOAN BORSTEN talks to three Israeli Arabs who are earning their living on the local stage.

the lead in *The Return*, a play by Miriam Kalny about a Jew and an Arab who had grown up together. "I knew that if I succeeded in the role, it would become my passport into the Hebrew-language theatre." Which indeed it was.

Fifteen months later he left the Cameri because the Education Ministry asked him and several others "to have another stab at organizing an Arabic-language theatre — this time on our own terms."

The attempt failed. Had it succeeded, then not only Makram but Mohammed (a 24-year-old Moslem from Kfar Baneh, in Western Galilee) and Yusef (the 24-year-old-son of Maronite refugees from Bir'im who grew up in Gush Halav and Acre) would probably not today be actors with the Haifa Municipal Theatre.

"Not that Hagefen isn't still running a theatre group," says Makram rather bitterly. "They are, and getting it. 750,000 a year from the Education Ministry to produce two or three plays seen by perhaps 8,000 people."

"But the whole thing was becoming political. Suddenly, without warning, during a rehearsal a group of tourists would arrive to see the wonderful project the Education Ministry is funding for the Israeli Arab community."

"Also, the plays chosen were not what actors like ourselves like to do. What's wrong with doing a play about war? about the workers? about the Jewish-Arab problem in Israel? What's wrong with a play written by an Israeli-Arab?"

(Edward Shurrush, director of the Hagefen group, was very disturbed by the criticism of Makram, whom he labels a radical, but whom he also says

belongs with "his own" at Beit Hagefen despite the problems. Shurrush admits that the plays presented by Hagefen are very tame, but contends that the group is still too inexperienced to do anything controversial and that the Arab public is not yet ready for "non-humanistic" theatre.)

Beit Hagefen was such a "shocking" experience, says Makram, that three years ago when he was offered a job at the Haifa Municipal Theatre he took it. Until a few months ago when Yusef and Mohammed were recruited to play in *A View from the Bridge*, he was the only Arab in a company of some 30 Jews.

Although Makram, Yusef, and Mohammed maintain that their fellow actors accept them 100 per cent and that they have never been discriminated against by the management, they agree that Arab actors in the Haifa theatre have unusual problems. The most obvious being language.

Mohammed — a tall, thin, Nordic-looking Marlon Brando, who until recently was studying theatre arts at Tel Aviv University — says that although he has managed to lose his Arabo-intonation, he doubts whether he could ever be cast as a sabra.

Yusef, who studied for a time at the Beit Zvi dramatic school, would prefer to perform almost exclusively in Arabic if only Beit Hagefen were a more "serious" venture.

"Acting in Hebrew makes me schizophrenic," he explains. "I'm losing my identity as an Arab. My command of my native language is deteriorating. I'm doing more for Jews than for Arabs. I have more in common with Jews who understand theatre than with my childhood friends."

"Yet I can't find a landlord in

Haifa willing to rent me a flat. I feel that my Jewish colleagues and friends don't understand my problems as an Israeli Arab, a Palestinian. I feel 'out of it' socially."

Mohammed maintains that he never for one moment forgets that he's an Arab — not because people treat him differently, but because of the political situation. Recently, for example, he was scheduled to perform at the Khan in Jerusalem. Some hours before the play began, a bomb exploded.

"I felt that because the audience knew I was an Arab, every eye was on me. I felt that I had to be better than anyone else, to prove myself."

It has taken Mohammed a long time to gain enough confidence in his talent as an actor to stop worrying "whether the audience does or doesn't like me personally."

MAKRAM BELIEVES that the Jewish stereotype of the Israeli Arab can only be broken down if more Arabs begin to invade predominantly Jewish fields.

"I think it's important for this reason, that Arabs perform in the Hebrew theatre. It gives Jews a chance to see us as humans, and as actors who are as good as even learn to respect us. For me, that's the challenge."

Six years ago there was a handful of other Israeli Arabs regularly performing in the Hebrew-language theatre. But in the radical atmosphere engendered in the general community by the Yom Kippur War, they all dropped out, preferring to play in Arabic or not at all.

Neither Makram, Mohammed nor Yusef feels that he is being

"used" politically ("If we ever thought so, we'd have to leave"); but all three have made their own rules which, they say, allow them to act in the Hebrew-language theatre with a clear conscience. None of them, for instance, would play at the Good Fence or in the territories, except as part of an independent, non-government funded or sponsored production.

"Once," recalls Makram "I had a terrible experience. I went with Hagefen to perform in the Gaza Strip for our people and was put in the untenable position of being guarded from them by Israeli soldiers."

All three, however, would perform for the army — and have indeed done so — believing that there is little difference between a soldier stationed in the Sinai and the civilian who comes to see them in Haifa.

The three actors all maintain that they would probably not be willing to play any role that would disparage the Arab people in Jewish eyes. Makram, however, did once play the part — in Yehoshua Sobol's *The Joker* — of a Zahai soldier of Moroccan origin who hates Arabs and keeps saying so.

"But I didn't mind playing an anti-Arab because I could so identify with the Moroccan, who was gripped, troubled, and bitter because of how he had been kicked around by the Israeli establishment."

"In fact, that part was my first real success in the Hebrew-language theatre, the role which made me known to Israelis. I made them feel the soul of that Moroccan and empathize with me as an Arab playing the part."

WINNING THE approbation of the Israeli Arab community, which rarely, if ever, ventures into the Hebrew-language theatre, also offers a challenge. Makram's family has "got used to the fact that I am an actor"; Yusef's parents "are unhappy but accept it"; Mohammed's parents are heartbroken.

"I am the oldest of 12 children," explains Mohammed. "My father, who is Mayor of Baneh, wanted me to be a lawyer, or a doctor, or at least a high-school teacher. For that reason, he objected to Beit Zvi."

"To this day, only my wife and a few friends believe in me. My parents and most of the village still think acting is a dishonourable profession for a man."

Younger Israeli Arabs, however, have been encouraged by the success of Makram, Mohammed, and Yusef, whom they occasionally hear on radio and see in Arabic television plays directed by Anton Saleh.

Makram says that many of the younger generation — Moslems and Christians, girls as well as boys — are talking about careers in the Hebrew-language theatre, and are studying at Beit Zvi or abroad. But he feels it is part of a larger overall trend.

"There are many talented Israeli Arabs, but their directions are limited. They can't hope to become head of a company like Elcinet, they can't hope to become top scientists. So they look for another outlet, a way to express themselves, a profession where they can be seen."

"I think it's going to be the arts, which have traditionally been open to minorities in most countries. I think that you're going to see more and more young Israeli Arabs going into writing, journalism, painting, cinema and theatre. And they're going to do well." □

ZBIG'S DAD

A courtly former Polish diplomat, Tadeusz Brzezinski — who also happens to be the father of President Carter's national security adviser — talks about Nazi persecutions of Polish Jews in Leipzig in the 1930s with Montreal correspondent CHARLES LAZARUS.

EVER THE quintessential diplomat, Tadeusz Brzezinski kept a low profile and circumspect silence when his son, Zbigniew Brzezinski, became President Jimmy Carter's right-hand man in national security matters last January.

Recently, Mr. Brzezinski the elder, now 81 and a long-time Canadian citizen and Montreal resident — he served here as Polish consul-general from 1938 to 1946 — certainly unwittingly, and perhaps unwillingly, surfaced in the press.

It was in connection with the visit at the beginning of August of Prime Minister Menahem Begin to Washington, where he met with President Carter.

Time magazine's coverage of the visit included these obscure paragraphs:

"The only top member of Carter's entourage who had met him (Begin) before was (Zbigniew) Brzezinski. From the Israeli Holocaust memorial, Yad Vashem, the premier had brought copies of letters written in 1938 by Brzezinski's father Tadeusz, at the time Polish consul in Leipzig. The older Brzezinski in those stern memos to German authorities had protested their discrimination against Jews..."

IN HIS QUIET, memorabilia-filled and modestly-furnished living room on a tree-lined street in the Montreal suburb of Notre Dame de Grace, the ambience is of another era of calm gentility, the conversation quiet, with every word and phrase diplomatically measured. But the substance of the talk grates painfully on the memories.

"In those early years of the Nazis," Mr. Brzezinski says gently, "when I was the Polish consul in Leipzig, there was no way of knowing that what did come to pass, would come to pass. There is a tendency in human beings to think normalization will take place, that things will correct themselves..."

Among the documents Menahem Begin brought from Yad Vashem to Washington was one written on March 21, 1938, less than two months after Adolf Hitler had become chancellor of Germany.

Officially designated as originating in the "Consulate of the Republic of Poland in Leipzig," and signed by "Dr. T. Brzezinski, Consul of the Republic of Poland," the document said in part:

"The Consulate has received a message from Altenburg today, according to which two big window-panes belonging to the place of business of Polish citizen Isaak Rotenberg, situated at Moritzstr. 3 in Altenburg, were

smashed by stones thrown around 3 a.m. during the night of the 18th and 19th of this month, following threats to this effect uttered the day before by a crowd of — judging by their badges — members of the NSDAP. (the Nazi Party)..."

This official protest asked for the guilty parties to be brought to justice, compensation for damage, and future protection.

RECALLING that period, Mr. Brzezinski — he eschews the more formal "Doctor" — explained:

"I served as the Polish consul in Leipzig between 1931 and 1938, and was in my post at the exact time Adolf Hitler took power. At the beginning, it was simply a question of protecting Polish nationals. There were perhaps 100,000 of them, doing business or teaching in places such as Saxony, Weimar, Dresden and Wittenberg, and although Hitler had come to power in January, 1938, on the basis of his Aryan purity and an anti-Semitic philosophy as expounded in *Mein Kampf*, my diplomatic position made it necessary to intercede on the basis of protecting the rights of Polish nationals."

Yet, despite Mr. Brzezinski's assertion that his official position restricted his protests to the protection of Polish nationals, the evidence contained in the documents resting in Yad Vashem shows that representations were made to the German authorities specifically noting that Polish nationals who were Jews had become the targets of anti-Semitic policies, as had German Jews.

IT WAS ON APRIL 1, 1938, that the boycott of Jewish business and professional men was invoked as official policy by the Nazi government. On that very day, at 2 p.m., an aide in the Polish Consulate in Leipzig dictated the following memorandum:

"Report on telephone conversation with Police Inspector Wiechand at Lengsfeld."

"On behalf of the consul, Dr. T. Brzezinski, I intervened today... at the gendarmerie station at Lengsfeld regarding the boycott in progress, which has affected, among others, a Polish citizen of the Jewish faith named Peter Wildman, domiciled at Lengsfeld."

"The telephone was answered at first by a clerk, and only after a short time did the responsible police inspector, Mr. Wiechand, personally come to the telephone. I repeated the following:

"The Consulate has today received a telephone message according to which the place of business of a certain Peter Wild-

man, Lengsfeld, was also affected by the boycott activities, even though the above-named is a foreigner of Polish citizenship."

"Since the boycott is supposed to be directed only against German Jewry, I request the local gendarmerie station to kindly initiate the necessary steps to the above effect, so that the propaganda slogans which have appeared in Leipzig as well as several other places be removed."

"Thereupon the above-named declared in a very agitated tone, among other things:

"This here is Police Inspector and at the same time S.A. (Sturm-Abteilung, i.e., Storm-Trooper) Leader Wiechand. No steps whatsoever will be taken. We will send the Jew to you, to Leipzig, on Monday with the two S.A. men, so that he will know how to behave himself in Germany. We will chase away all Jews. You take them all with you into Poland, you Poles. You have robbed us of our German cities..."

"Many other insulting terms of abuse followed, as for example 'Polakel impudence,' etc."

"When I remarked that I was taking note of the above and that in the matter of the Wildman affair it was only a question of boycott measures, Wiechand answered with an ironic laugh:

"You can complain about me. My name is Wiechand, Police Inspector Wiechand. Upon which Wiechand put down the phone." The memorandum was signed "Witkowski" and dated April 8, 1938.

THERE WERE other documents which Mr. Begin brought from Israel and presented to Zbigniew Brzezinski. The latter, a few days after the prime minister's visit, sent them to his father in Montreal. One document, dated August 30, 1938, 10 days after the signing in Rome of a concordat between the Vatican and Hitler's Third Reich, was addressed to the "Saxon Ministry of the Interior" by the Polish Consulate in Leipzig, stating that a complaint had been lodged with the Leipzig police asking for "compensatory damages because of alleged ill-treatment of a number of Polish Jews..." The Nazi authorities, of course, responded with the official line that Jews were in "protective custody" after they had been attacked in "nationalistic manifestations"; and besides, the whole thing was but another example of "tightly interlaced international Jewry" exercising conspiratorial excesses.

MR. BRZEZINSKI, who decided to stay in Canada when Poland fell into the Soviet bloc after World War Two, became a Canadian citizen in 1961.

As I was reading the documents of protest which he had sent to the Nazi authorities back in 1938, Mr. Brzezinski sat ramrod-straight in a wing-backed chair opposite me, and said movingly, almost as if he still had difficulty trying to sort out what began happening in Germany in the early 1930s:

"At first it seemed only an attitude against strangers, then this hardened, and the attacks on the Jews began, small at the start, boycotts, then came the dogma of pure Aryanism."

"Looking back now, I suppose what caught us off guard was how quickly events moved: first with discrimination, then boycotting, then signs of Jude across storefronts and Nazis in brown uniforms watching everyone who walked in." □



The Young Look from Triumph INTERNATIONAL

Learn to overcome fatigue and stress with the BRELAX training

daily practice at home with a cassette, after intensive course, based on correct breathing & relaxation.

with Yehudit Feuer over a weekend at a 1st class hotel (small groups in Jerusalem only) English or Hebrew Int: (02) 313237 — (03) 201251

Under the Patronage of the French Embassy French Music Recital by Boris Berman Beersheba, (Conservatorium): October 7 — 8.30 p.m. Jerusalem (Israel Museum): October 15 — 8.30 p.m. Programme: Franck, Massenet, Debussy and Bela Bartok

הכזא מן האצל

ISRAEL'S homosexual population has apparently been discovered by the nation's media; a television documentary, and several newspaper and magazine articles have appeared recently.

"In fact," said one homosexual, "we have always been here, but in recent months, we've taken a slightly more public profile, especially since the foundation two years ago of the first Israeli homosexual association Ha'aguda l'shimrat zibout ha'prat (The Organization for the Defence of Individual Rights; simply called "the Aguda" among homosexuals).

Still, in contrast to the U.S., where homosexuals have become open and militant, Israeli homosexuals tend to be invisible, often leading double lives, and keeping their homosexuality a complete secret from family and friends.

"This society is just too small; one big Jewish family, really, and there is simply no place for us," said one Tel Aviv homosexual. A person's destiny here is to marry and raise children for the state. Anyone who does not fit that mould is considered deviant."

HOW MANY "GAYS" are there in Israel? The rights organization has 200 paying members (the vast majority in Tel Aviv) and 400 on its mailing list, but estimates there are many others who have not yet contacted the organization. There are also a large number of people who have had homosexual experiences, but do not consider themselves gay.

THE LAW governing homosexuality in Israel is a 1938 British Mandate ordinance, which stipulates that "any person who has carnal knowledge of animals, or permits a male person to have carnal knowledge of him in an unnatural way is guilty of a felony" and may receive 10 years' imprisonment.

Early in the state's history, however, it became the policy of the government not to prosecute or investigate homosexual relations between consenting adults. Sporadic police harassment of homosexuals was stopped two years ago after a group from the O.D.I.R. discussed the problem with Attorney General Aharon Barak.

A senior government legal adviser told *The Jerusalem Post* that the anti-homosexuality law has been kept on the books "for reasons of coalition politics, and because of a feeling even among non-religious political groups that striking it from the books might be seen as an encouragement of homosexuality."

The government attitude is reflected among the public. Said one non-religious Haifa woman, "I don't like the idea of the persecution of homosexuals, but I don't want to see it legalized — this is something we don't need in this country."

Despite the biblical injunction against it, homosexuality is not an automatic ground for divorce in rabbinical law.

"This should not be a public matter," said Haifa Chief Rabbi Doron Bakshi. "The homosexual is a sick person who must turn to his rabbi for help. Each case is considered individually."

Despite the seemingly liberal approach of police and legal authorities, many Israeli homosexuals still live in a state of fear.

"We know we are condemned to live our lives as something less than full citizens, and fear that the tolerant approach could be revoked at any time. Look at what is happening in America now with the Anita Bryant movement. It is because of our feeling of powerlessness and vulnerability that the Aguda is so important to us."

THE ORGANIZATION was founded in Tel Aviv in 1975, with a mission "to protect homosexuals from police harassment and to fight to change the law that forbids homosexuality." Another equally important purpose was "to make life a little easier for Israeli homosexuals" by giving them a place to find each other, to get together socially, and to discuss common problems.

The organization has had little success with its first aim. During the last Knesset, two members, Shulamit Aloni (Citizens' Rights Movement) and Yossi Sarid (Alignment) sponsored a bill calling for a revocation of the law, but it died before reaching committee.

"Many of us are worried that the right-wing government will institute a more repressive atmosphere for gays," said one Haifa homosexual. "What we want to do now is hold the gains we have made."

Members of the organization contend that the law must be revoked because it brands them as a criminal class, and could be used to justify a new wave of repression.

They have distributed pamphlets, and appeared on T.V., in their campaign to convince the public that "homosexuality is not an illness and we are not a threat to society."

"Israelis are even more bigoted about homosexuality than other peoples because both religion and nationalism encourage the perception of marriage and children as the culmination of life," said one member. "There is almost no literature in Hebrew on the subject. Two years ago, I spoke to a group of Hebrew University psychology students about homosexuality, and heard comments like, 'homosexuals are animals,' and 'all gays hate women.'"

IN ITS SECOND function — giving gays a place to find each other, or simply to get together and socialize — the organization has been more successful.

"Before the foundation of the Aguda, homosexuals looking for others had to meet in parks," says one member. "The Aguda tries to give the gay community a normal social life."

There are regular meetings, dances, lectures, encounter groups, and discussions with sympathetic therapists, and the organization has a telephone line open one evening a week so that gays from all over the country can seek advice on emotional and other problems.

Both male and female homosexuals have separate steering committees, but relations between the two groups are much closer than in countries like the U.S. which have large gay communities. "Here in Israel, where both communities are so small and powerless, we depend on each other," says a lesbian.

In the consciousness-raising groups, the members are encouraged to talk about their sex lives proudly and openly.

"I try to help them to accept themselves as positive beings, explained a psychiatrist, "and not to torment themselves over something they cannot change. What I find scandalous are psychiatrists like the one who told one

GAY IN ISRAEL

Homosexuals say there is no place for them in this society and they live in constant fear of being found out. Some must adopt many masks. WALTER RUBY reports.



of the members here, 'Take valium and don't see your lover for three months and it will go away.'"

Says one member, "To understand the importance of this organization for us, you have to understand what it is like to be in the closet, as nearly all Israeli homosexuals are to varying

degrees. Many of us lead completely double lives; usually our parents do not know, and we're losing our jobs if it comes out at work. To find this kind of outlet after so many years of self-compromise is fantastic."

TO GAIN a deeper understanding of the experience of being gay in

Israel, I talked with a number of homosexual men and women about their personal lives. In both groups I was struck by the way each person had managed to fashion a fulfilling existence in inordinately difficult circumstances.

The male homosexuals I spoke to are very different types. Zvi, 26,

is a flamboyant Haifa artist who believes that "homosexuality is the way of true expression," and that "gays may bring a new renaissance of free expression to the human race." David, 35, is an office worker in Tel Aviv who works quietly for gay rights, and has a wide circle of heterosexual friends. Simha, 28, as well as gay friends, Simha, 28, works in a small factory in Jerusalem, avoids movement politics, and says that he and his friends live lives not very different from most Israelis.

Yet all three have suffered from what David calls, "the constant pressure of straight society upon us... The barrage of propaganda confronting us every day; affirming a lifestyle in which we cannot share... The well-meaning queries from relatives who don't know we are gay. 'When are you going to get married?' So many times, I have wanted to jump out the window just to escape the sense of my own differentness."

Says Simha, "From an early age, I have been harassed and humiliated by people calling me delicate and queer. Now I avoid the heterosexual world as much as possible."

Says Zvi, "Several times, I have been beaten up by toughs, who were undoubtedly repressed homosexuals themselves. I would like to reach out to all of those who are so afraid and full of hate. It is absurd to make such a fetish of sex, which after all is simply the union of two bodies."

While Zvi was able to avoid army service for health reasons the other two had traumatic experiences in the military.

For David, things were all right until an acquaintance from pre-army days reported to the authorities that his friend was gay. "I was called in and subjected to hours of questioning," David recalls. "They wanted to know all about my sex life, and tried to get me to tell about other homosexuals I knew of. All of my friends came under suspicion even though not one of them was gay. I was placed under the supervision of an officer who hated me and always gave me the worst work details. By the time I got out, I was on the edge of a nervous breakdown."

Simha says: "I was determined to go through with the army so that my parents and friends would think I was normal. But it proved impossible; the guys in the regiment tortured me physically and mentally. Finally, I found a psychiatrist who helped me. He got me a desk job in Tel Aviv, and permission to live away from the base."

THE THREE SAY that day-to-day life for homosexuals involves a constant fear of being found out.

"The small-mindedness is hard to escape," says Simha. "Many people assume that two males renting an apartment together are gay even if they aren't, and won't rent to two males."

At work, both Simha and David are friendly to everyone, but don't get involved in social activities. "It's a problem because I don't want any of the girls to get interested in me," David acknowledges. "I'm sure everyone gossips about me."

David finds the park pick-up scene nerve-racking.

"It's a sex market in its worst form, and it brings out the worst in everyone. The regulars prowling the park every night, and if a new person shows up, everyone comes out for him. I much prefer to enter into a long-term affair with a boyfriend. Still, when it's over, I end up back in the park."

After many years of agonizing, David finally told his mother about his homosexuality. "It was a terrible shock for her. She threw me out of the house, and wouldn't speak to me for a long time. Eventually, she came to accept it and I moved back home. Now when my lover is in town, he stays with me in her house." Simha had a similar experience. "I am sure my parents suspected, but when finally confronted with the reality



Oscar Wilde; victim of society?

they didn't know what to say or do. It was a year before we were able to talk to each other again."

David faces the future with some trepidation. "The inevitability of growing old frightens me, because relationships in the homosexual world are based largely on physical attractiveness. I don't want to become a dirty old man."

Simha would like to marry, and have children. "Having children is very important to me. I hope I will be able to find a woman who would accept me for what I am. Perhaps I will keep that part of my life a secret."

Zvi says, "I know life would be much easier for me if at some point I could just put all this behind me, and become a husband and father. But the reality is that I shall never be able to. If I try to turn myself into something I'm not, I'll end up by going insane."

"WHAT IS IT like to be a lesbian in Israel?" I asked a group of three Haifa lesbians.

"In many ways, it is really awful," said Yael, 26, an attractive writer and artist. "There are so many problems to overcome; the trauma of your first homosexual experiences when you are racked with guilt and self-disgust, the difficulties of finding other lesbians, and the emotional problems involved in spending your whole life swimming against the prevailing stream."

Raya, 38, a former Canadian, is married and has a child. "Someone in my position has to wear so many masks," she says. "I play one role with my husband, who knows about but dislikes my lesbianism, another role with our straight friends who know nothing, and, of course, another role with Diane, my lover. How many masks can you wear and maintain your sanity?" Said Diane who is nine years younger, "It is still very difficult and potentially

very risky to ask someone you are attracted to if she is gay."

The lesbians agreed that the period right after a young girl learns of her homosexuality is the most difficult.

"Young girls who first come to lesbianism feel guilty and confused — some even attempt suicide. There ought to be instruction in the schools that explains that homosexuality is an acceptable alternative life-style," said Raya.

They all feel they are a displaced group in Israeli society. "As women, we are already secondary, and as lesbians we are the bottom rung of society," said Diane.

Many Israeli lesbians have joined the feminist movement, but even here have often met with hostility and suspicion.

"Many mainstream feminists feel that lesbians threaten the movement, and will keep many more conventional women from joining," said Raya.

LIKE THE VAST majority of male homosexuals, Israeli lesbians lead double lives; keeping their sexual identities hidden from all but their close circle of homosexual friends. Would they like to "come out of the closet" and parade openly as gays in the U.S. have done?

Says Raya, "I would march in a homosexual demonstration only if every other gay person in Israel marched with me. Otherwise, I would not have the courage to do it."

Diane, who received a dishonourable discharge from the army after requesting to be released on account of her lesbianism, is somewhat more militant; she sometimes wears her "Come Out" button to her classes at Haifa University.

She says she feels a great temptation to emigrate back to the U.S. where she lived as a child. "I would feel more at home in a place like San Francisco, where I could surround myself with gay culture."

Raya would like to end her double life and live with Diane. "But I feel unable to give up my respectable position in a society that has no place for gays. The older you get, the more you feel the need for the kind of respectability society offers. Also, I would suffer a real drop in my standard of living if I were to lose my husband's paycheck, and my own as well, as I am sure I would be fired if the word got out I was gay. Still, if I had the money to support myself independently, and my daughter was grown, I think I would do it, despite the shame of it all."

Yael is considering ending the social pressure by getting married to a male homosexual.

"This is a new fashion in the gay community," she said. "To the straight world we would appear to be a normal couple, and might even have children. But our sexual lives will be completely separate. Getting married would ensure our future and gives us social status and security."

Yael rejects the idea of emigration because of "a belief in Zionism, and a desire to be close to my family. Nevertheless, when I receive letters from gay Jewish women from abroad who would like to come here but want to know if there is a place for lesbians and homosexuals in Israel, I am unable to give a positive reply."

"So, the narrowness of the life-style here encourages emigration and discourages immigration. As a result, Israel loses many talented people who could make contributions in all walks of life."

WHY DON'T YOU SIT DOWN WITH ARAFAT?



That's a question, and there are many more, that your friends and relatives abroad, in all their innocence may be asking.

Rather than write to them all every week, although we're not against that, why not send them a subscription to *The Jerusalem Post International Edition*.

Airmailed from Jerusalem every Tuesday, it arrives on Thursday morn, chockful of the latest news from Israel and the Middle East. It's a weekly way of keeping in touch with Israel. Something their local paper can never do.

If you're concerned that your friends abroad won't be able to find their way through the political fog of the coming months then just complete the coupon below. Send it to us with your check. We'll do the rest.

THE JERUSALEM POST

INTERNATIONAL EDITION, P.O.B. 81, JERUSALEM

Please send *The Jerusalem Post International Edition* to:

NAME
ADDRESS
CITY
STATE
ZIP
My cheque for (rates below) is enclosed.
Please send a gift card to the recipient in my name.
Name
Address

AIRMAIL SUBSCRIPTION RATES

	1 YEAR
U.S.A., Canada, S. Africa	\$30. IL356
U.K., Europe	\$25. IL287
S. America, Japan, Australia	\$35. IL416

IL prices incl. VAT.

هكذا من الأصل

FOR MOST people a sail is simply a triangular piece of cloth that catches the wind and makes a sailboat go. Not so for sailing champions. For the world-class racing sailors, victory consists of three elements: a good boat, a good crew, and a good sail. If any one of them is not of the highest standard, they'll see only the sterns of the other competitors' boats, but never a cup.

For some time now, a new oleh from the U.S., Robert "Bob" Mann, himself a life-long racing sailor and sometime champion, has been manufacturing world-class sails, in a one-man, approved-enterprise, sail-making loft he established in his Mt. Carmel flat that, appropriately, overlooks the sea. The champion Israel racing team Shimon Brockman and Eytan Friedlander, with the sails of Mann's Winningway company on their mast, have been bringing home championship trophies, from races both in Israel and abroad. This year they placed first in the Kiel Week yachting competition in Germany; third in the European Championship in Austria, and ninth — after being disqualified in two of the seven races — in the championship recently held in Spain. In Spain they came first in four straight races, "and you don't win four races in a row in that class unless you and your sails are very very good," Mann muses. Brockman and Friedlander are also Israel champions in the 420- and 470-boat class, and are very "diligent and talented" trainees in sailmaking with Mann.

His sails have also carried a number of other teams to first and second place in Israeli championships. But "our big objective is winning the Olympics in 1980, in Tallin, Russia," Mann told *The Jerusalem Post*. "Brockman and Friedlander will represent Israel in the 470 class, and I rate their chances of winning as excellent. They've got a good boat, they are a world-class team, and the sails we're making for the event will be the fastest in the world," he said matter-of-factly. "When they complete their military service, they'll join the firm, and then Winningway will have to move into bigger premises."

After their recent string of successes with Winningway sails, "the name of our sails," Mann said, "has been made, and already foreign distributors are clamouring to be our agents. We'll be starting to export soon."

If Brockman and Friedlander win the Olympics, or even place well, they will not only win great honour for Israel and its sports, but will also put Winningway way ahead on the sailmaking map. It will fulfil the "curiosity and hope" that brought Bob Mann to Israel six years ago.

MANN, 64, tall, white-haired, and very soft-spoken, was born in San Diego, California, son of "the only Jewish family in town." At 12, a classmate, whose father was a sailing-ship captain, invited him for a sail in his little boat. Bob was immediately bitten by the sailing bug and became a life-long racing addict, and often winner.

But he soon found that the yachting world, in those days — and in some measure still today — did not welcome Jews. "It was impossible to get the team-mate who could help you win. There was no rule, and nobody said anything explicit, but when you asked the fellows you wanted, they wouldn't come." So at 18, he entered a race single handed, believing with a teen-ager's confidence that he could handle the boat alone "and

show them all what I could do." In fact, he recalled, "I sailed scared, so scared that I stayed in front all the way just to get it over with, and won." He said this with a nostalgic smile. At 15, he came in eighth in the Star Class championship of the U.S., when almost all the other competitors were veteran racers, and everybody in front of him was a former champion.

Mann waived a scholarship to the University of Chicago in order to keep on racing, and instead worked his way through a college near a waterfront. But he soon found that the wind and the sea were not for Jews. "You couldn't enter an inter-collegiate race unless you were a member of a fraternity, and the fraternities weren't taking Jewish members," he said.

This took the wind out of his sails for 15 years, until after World War II. "But it left me with the sort of traumatic experience that makes you want to win, to beat everybody else."

After graduating, he entered a San Diego bank, rose to senior office and after the war started racing again, making his own sails. The way was now more open for Jewish yachtsmen and he ran up an impressive record of victories, his boat speeding along with his hand-made sails and his will to win.

WHEN I VISITED Bob Mann in his loft-apartment, he was kneeling on the floor, knees protected by sewn-on pads, figuring out the exact shape for a sail that he hopes will take a boat to victory in the Israel Youth Championships at the end of this month. He tried his best to explain the finer points of making winning sails, and stressed the importance of treating each piece of sail cloth (imported from the U.S.) for its own characteristics.

He showed me a metre-long sum, from a programmed calculator, which is only a start for the calculations that go into a winning sail design.

"I know from a lifetime of racing what I'm trying to accomplish with my sails," he said softly, as tape-recorded classical-sounding choral music played in the background. He explained:

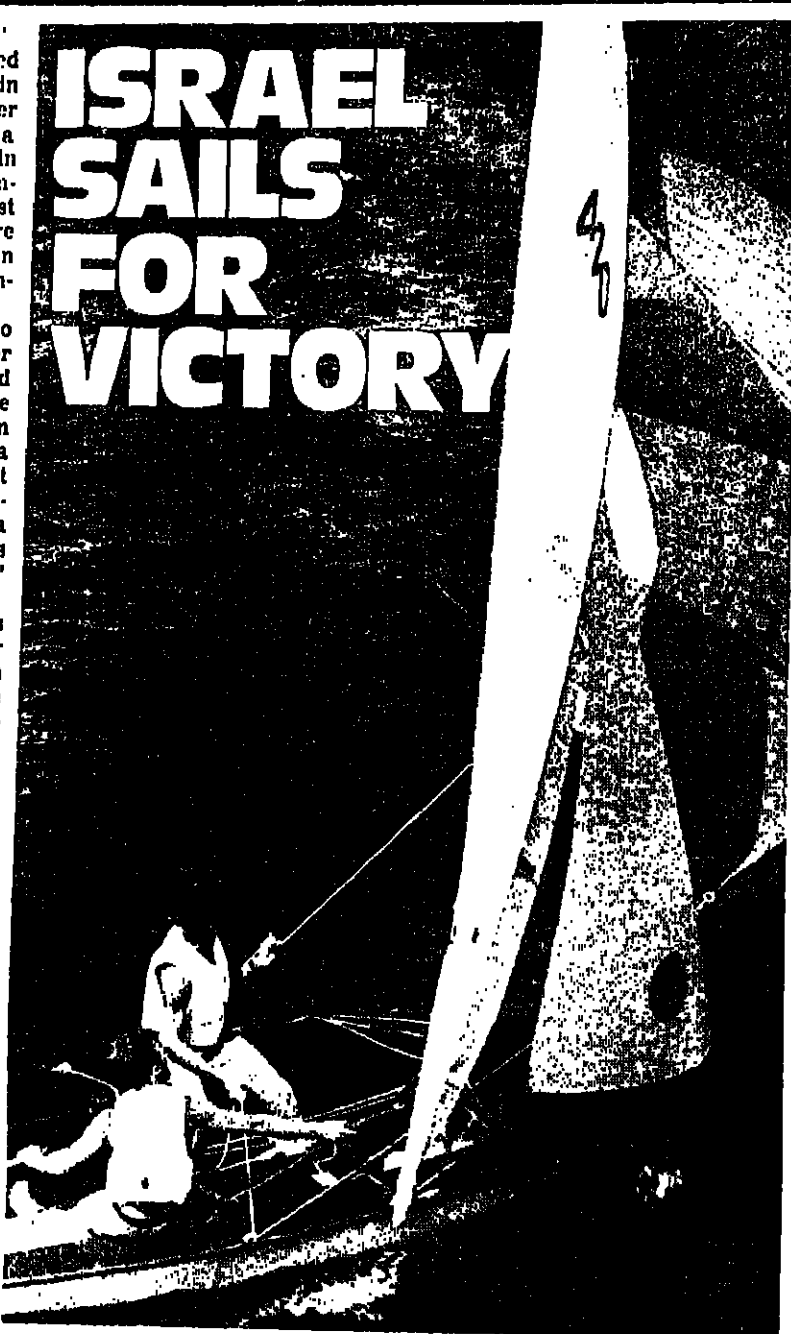
"There is no science of sail-making, but I know the kind of design that yields success. It depends a lot on the shape and curvature, and on the individual handpressing attention you give to each sail. For international-class racing, every detail must be perfect. Each sail takes much thought and a lot of work on these expensive sewing machines I brought from the U.S. So sails become expensive, and a racing sail may cost as much as the boat."

What made him come to Israel? He concedes that his "traumatic experience" half a century ago must have had something to do with it. But there is much more. "I'd been considering the idea for many years, motivated by curiosity and hope about Israel." When, in 1971, his two daughters had grown up "and I had fulfilled my moral obligations, I found I was able to leave." So, he resigned from the bank and "just came."

At Ulpian Akiva, he was top of his class. "But I realised that it wasn't good enough, that I was learning baby talk and would never really make it to being articulate in Hebrew. So I gave it up."

After leaving the Ulpian, Bob, then 58, went through another traumatic experience, trying to sail through the Israeli bureaucracy to get his sail-

ISRAEL SAILS FOR VICTORY



"Our big objective is winning the Olympics in 1980 in the 470 class." Bob Mann (below), a one-man manufacturer of world-class sails, talks to Jerusalem Post reporter YA'ACOV FRIEDLER.



making firm going. It took him five years before Winningway was able to function, he said with a sigh, hastily adding that "it was an experience I prefer to forget."

THE BASIS of sail-making is, of course, sailcloth. The kind of champion-class cloth he needs is obtainable only abroad. But, Israeli customs charged 40 per cent for an imported, ready-made sail, and 150 per cent for sailcloth. So Winningway was, so to say, disqualified before it even reached the starting point, notwithstanding that the added value of champion sails is as high as 70 per cent, and making them here is a great saving of foreign currency. To cut a long story short, the Treasury last January finally promulgated a special customs amendment, "The Bob Mann Amendment," which reduced customs for "specially treated synthetic sail cloth if used for making sails for racing boats of international class." This at last made it possible for him to start working commercially last March, after he had already earned a name locally with sails he had made, on a non-commercial basis, for aspiring Israeli champions, who found themselves in front with his sails on their mast. "I've done far too much legal work instead of just making sails," he sighed, firmly putting the subject aside.

During its short run, Winningway has already made enough winning sails to create a demand not only here, but abroad too, and he is confidently looking forward to becoming a large-scale exporter, as well as producing sails for local enthusiasts to replace imports. "Fortunately the authorities encourage sports, including sailing, so there is a brisk demand here for good sails."

Mann, who appears to be one of only two sailmakers in Israel, and the only one making international-class sails, often has young sailors in his loft to teach them some of the tricks of the trade. He recalls that before they went to Spain, he instructed Brockman and Friedlander about the waves they would encounter in what was, for them, their first ocean race. "For first-timers they did remarkably well. Had it not been for the controversial disqualifications, they'd have been among the first."

THE WORLD-CLASS sail market is very competitive. There are no secrets. Efforts to protect developments by patents have proven ineffective. "When your sail wins an important race, the competitors buy it and study it and copy the finer points. The only way is to make sure you constantly improve. That is exactly what he is doing, still racing at 64, albeit now on dry land, on Mount Carmel, to keep ahead of the competition and keep making the Made-in-Israel sail the most sought after in the world.

But his own sailing days are over. He still "hangs around" the sailing clubs in Haifa's Kishon sports harbour, but only to smell the sea, feel the breeze, watch the sails and encourage the youngsters. "I'm too old to race, and if you've been a racing sailor, you can't sail for pleasure," he shrugs philosophically. He now has his Winningway sails do his racing for him. He has no hesitation in calling them "sails that win."

Next year at Tallin will be the big test. If the sails do well in Russia, and gain the world-wide reputation the Olympics offer, it is to Israel that the wind will be blowing for sailors with a will to win. □

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND

POST PULLOUT GUIDE

The Poster

THEATRE

All performances are in Hebrew, unless otherwise stated.

Jerusalem

MARATHON — A tour de force of a play by French playwright Claude Cornettes, about two men actually running a marathon race. Under the brilliant direction of Belgian Jonathan Merzer, with the Khan's cast of three actually running for about two hours. (Khan, opposite railway station, Monday at 8.30 p.m.)

THEATRICAL GAMES — Impassioned show in which the technical, behind-the-curtain activities become the centre-stage performance. With Israel Givoni and others. (Khan, opposite railway station, Saturday at 8.30 p.m.)

Tel Aviv

ALL MY SONS — Arthur Miller's play about World War II profiteers. Produced by the Cameri Theatre. (Nahmani Hall, 17 Nahmani, Saturday, Sunday and Monday at 8.30 p.m.)

AND THE RUGGED SHALL BE MADE LEVEL — Based on the tale by S.Y. Agnon. Produced by the Cameri Theatre. (Nahmani Hall, 17 Nahmani, Thursday at 8.30 p.m.)

DO YOU KNOW THE MILKY WAY — A feeble, contrived play set in a mental asylum about a soldier seeking his lost identity after returning from war. (Habimah's Small Hall, Saturday and Sunday at 8.30 p.m.)

THE EMIGRANTS — A bitter searing story of two emigrants from a communist country, a peasant who left to make money and an intellectual who escaped to write a book on freedom but lost the urge. (Nahmani Hall, 17 Nahmani, Wednesday at 8.30 p.m.)

FLOWERS FOR A WHITE MOUSE — Renee Holton story of a retarded man who becomes a genius after an experimental brain operation. One-man show with Habimah actor Alex Poler. Adapted and translated by Ehud Manor (20A House, 1 Daniel Frisch, Saturday at 8 p.m.)

FOUR WOMEN — By the Habimah Theatre. (Habimah's Small Hall, Tuesday and Wednesday at 8.30 p.m.)

THE GOOD WOMAN OF SETSUAN — Habimah's production of Brecht's play translated by Shimon Sandbank about a good woman destined to live in a corrupt town of sinners. (Habimah's Large Hall, Monday and Tuesday at 8.30 p.m.)

JULIUS CAESAR — Shakespeare's play produced by the Cameri Theatre. (Cameri, 101 Dizengoff, Thursday at 8.30 p.m.)

MARATHON — (Nahmani Hall, 17 Nahmani, Tuesday at 8.30 p.m.)

ENTERTAINMENT

Jerusalem

ISRAELI FOLKLORE — The Hora dance group. (Khan, opposite railway station, Wednesday at 9 p.m.)

Tel Aviv

A MAN WITHIN HIMSELF — Singer/composer Shimon Hanech and his group. (Tzavta, 30 Ibn Givrol, Tuesday at 9 p.m.)

GILDA DAGAN — Israeli singer. (Tzavta, 30 Ibn Givrol, Sunday at 9 p.m.)

FROM NOW TILL MIDNIGHT — Literary evening. (Tzavta, 30 Ibn Givrol, Tuesday at 11 p.m.)

IN A FANCI — Musical written and directed by Shimon Yisraeli. (Bat Dor Theatre, 30 Ibn Givrol, Saturday at 8 and 10.30 p.m.; Ohef, Beit Arlosoroff, 6 Bellinson, Sunday at 9 p.m.)

SATURDAY, SUNDAY, MONDAY — Habimah's production of the comedy by Eduardo de Filippo. (Habimah's Large Hall, Saturday and Sunday at 8.30 p.m.)

STATUS QUO VADIS '71 — Written by Yehoshua Sobol. Directed by Eitan Rona. (Tzavta, 30 Ibn Givrol, today at 3; tonight and Wednesday at 9 p.m.)

THE TAMING OF THE SHREW — The Cameri's production of Shakespeare's comedy about the man who treats a woman like a trashor treats lions in the circus, and proves the method's effectiveness, in Yosef Milo's interpretation which attempts a lot but goes nowhere. (Cameri, 101 Dizengoff, Tuesday and Wednesday at 8.30 p.m.)

THEATRICAL GAMES — (Tzavta, 30 Ibn Givrol, Thursday)

Haifa

GOG AND MAGOG — Musical satire written by Yehoshua Sobol. Directed by Nola Chilton. Music by Yoni Rechter. (Haifa Municipal Theatre, 30 Pevsner, Saturday and Sunday at 8.30 p.m.)

THE MAD WOMAN OF CHAILLOT — Haifa Theatre production of the play by French playwright Jean Giraudoux. (Technion, tonight)

Other Towns

ALL MY SONS — (Beit Shean, Wednesday at 9 p.m.)

GOG AND MAGOG — (Rehovot, Wix Auditorium, Saturday at 8.30 p.m.)

THE MAD WOMAN OF CHAILLOT — (Kfar Sava, Monday, Tuesday, Wednesday and Thursday at 8.30 p.m.)

MARATHON — (Ashdod, Olympia, Tuesday at 8.30 p.m.; Beersheba Municipal Theatre, Saturday at 8.30 p.m.)

MOMENTS — Haifa Theatre production of Nathan Alterman's musical play about Little Tel Aviv of the '30s. (Kfar Vilkia, tonight at 9)

THE MURDER OF PIERROT IN THE REAL SCHOOL — Quasi Commedia dell'arte by the Beersheba Theatre. Questions present-day educational approaches. (Beersheba, Wednesday)

TWELFTH NIGHT — Shakespeare's play translated by Ehud Manor. Produced by the Beersheba Theatre. (Revivim, Wednesday)

VIEW FROM THE BRIDGE — Arthur Miller's 1955 play examines the plight of illegal Italian immigrants living in the U.S. during the Depression. (Kiryat Yam, tonight)

ZOO STORY — Beersheba Theatre's production of the play by Edward Albee. (Beersheba, Tuesday)



Avraham Mar-Haim (right) and Shabtai Konort, the two antithetical figures in the Khan Theatre's "Emigrants."

MUSIC

All performances are at 8.30 p.m. unless otherwise stated.

Jerusalem

HEINER KUNNER — International prize-winning pianist, composer and organist from Switzerland performs works by Bach (Israel Museum, Saturday)

EVENING OF OPERETTAS — Seven soloists from Germany, with the participation of the Haifa Symphony Orchestra, directed by Dan Vogel. (Beit Ha'am, 11 Bezalet, Tuesday)

JEWSHIP SOUL MUSIC — Gloria Feldman, clarinet. (Khan, opposite railway station, Sunday at 9 p.m.)

ISRAELI BACH SOCIETY — Works by Bach, Mozart and Beethoven for violin, organ and harpsichord. With Yehoshua Givon and Bill Freud. (International Evangelical Church, 55 Hanevillim, Saturday at 8.30 p.m.)

ISRAELI PHILHARMONIC ORCHESTRA — Zubin Mehta, conductor; Isaac Stern, violin. (Tel Aviv Museum, Monday, Tuesday, Wednesday and Thursday)

LYDIA MORDOVICH, violin, ALLAN WEINFIELD, piano — Brahms, Sonata No. 2, op. 100; Mozart, Sonata in E flat Major, K. 481. (Tel Aviv Museum, Saturday)

Tel Aviv

THE ISRAELI NATIONAL OPERA — Producer: Edla de-Philippis. Conductors: Alexander Tarkel, Arieh Lavanon, Thomas Crege Fuller.

EUGENE ONEGIN — By Tchaikovsky, with Walter Flantz, Harrison Sykes, William Reed, Richard Shapp, Susan Eichelberger, Victoria Pop, Margaret Pearlman, Sheldon Pine. (Tel Aviv, Saturday at 8.30 p.m.)

FILMS IN BRIEF

AIRPORT '71 — Deep sea rescue adventure involving the actual salvage capabilities of the United States navy. Jack Lemmon in a straight role as the jumbo's captain but with a very poor supporting cast.

AMICI MIEI — Created and partially filmed by the late Pietro Germi, the romping escapades of a group of middle-aged men, whose friendship is cemented by a love for absurd pranks. An assortment of shenanigans which vary from good farce to empty motion. Depressing to take the film seriously.

ANNE HALL — Woody Allen's latest and most personal film about the relationship between an ill-matched couple. Touching, humorous and totally convincing with a usual stock of terrific verbal and visual gags.

violin. Schubert: Symphony No. 6; Prokofiev: Violin Concerto No. 1; Brahms: Symphony No. 2 (Mann Auditorium, Saturday) Schubert: Symphony No. 2; Hindemith: "Mathis der Maler" symphony; Brahms: Violin Concerto. (Mann Auditorium, Sunday and Monday)

THE ROBERT FIKLER STRING QUARTET — From Australia. William Hennessey, 1st violin, Teresa Singer, 2nd violin, Deborah Berlin, viola, Susan Blake, cello. Quartets by Haydn, Beethoven, Mozart, Schubert, Dvorak, Bartok, Britten. (Tzavta, 30 Ibn Givrol, Saturday at 11.11 a.m.; Beit-Hoven, 93 Dizengoff, Sunday)

ISRAELI CHAMBER ORCHESTRA — Rudolf Barshai, conductor, Willy Maparsas, soloist. Beethoven: Symphony No. 2; Bach: fugue from "The Art of the Fugue"; Alexander Lushchik: Shakespeare Sonatas. (Tel Aviv Museum, Monday, Tuesday, Wednesday and Thursday)

ISRAELI CHAMBER ORCHESTRA — (Kibbutz Givat Haim, tonight; Kibbutz Evron, Saturday)

EVENING OF OPERETTAS — (Kiryat Blalik, Savyon, Sunday)

Other Towns

THE MERRY WIDOW — By Lehár, with Esther Baumel, William Reed, Benny Shalem, Miriam Laron, Gloria Sharon. (Tel Aviv, Wednesday at 8.30 p.m.)

LA TRAVIATA — By Verdi. With Susan Eichelberger, Harrison Sykes, Richard Shapp. (Tel Aviv, Monday at 8.30 p.m.)

DANCE

THE BATSHEVA DANCE COMPANY — Voices (Christopher Bruce); Rooms (Anna Sokolow); A bow around my shoulder (Donald McKayle). (Haifa Municipal Theatre, Tuesday, Wednesday and Thursday at 8.30 p.m.)

CONQUEST — Re-lapse of the 1971 film with Greta Garbo as a Polish countess and a conning disease is diverted to a rickety bridge in Poland by Burt Lancaster and Dr. Ingrid Thulin. Director George Pan Cosmatos takes us for a tension-filled multi-million-dollar ride.

FANTASIA — Brilliant, delightful dream-like Walt Disney classic. Recommended for the whole family.

FIRE — A hoodlum tosses a lighted cigarette into the dry underbrush, a forest goes up in flames and the inhabitants of a small lumber town struggle their way to survival.

for K 48 Beethoven, Sonata No. 9 (Kreutzer) (Tel Aviv Museum, Saturday)

EVENING OF OPERETTAS — See Jerusalem for details (Mann Auditorium, Wednesday)

Haifa

ISRAELI PHILHARMONIC ORCHESTRA — Schubert: Symphony No. 2; Hindemith: "Mathis der Maler" symphony; Tchaikovsky: Violin Concerto (Haifa Auditorium, Tuesday, Wednesday and Thursday)

EVENING OF OPERETTAS — (Auditorium, Monday)

Other Towns

ISRAELI CHAMBER ORCHESTRA — (Kibbutz Givat Haim, tonight; Kibbutz Evron, Saturday)

EVENING OF OPERETTAS — (Kiryat Blalik, Savyon, Sunday)

DANCE

THE BATSHEVA DANCE COMPANY — Voices (Christopher Bruce); Rooms (Anna Sokolow); A bow around my shoulder (Donald McKayle). (Haifa Municipal Theatre, Tuesday, Wednesday and Thursday at 8.30 p.m.)

For last minute changes in times of performances, or where times are not available please contact Box Office.

הכזא מן האל

Tel Aviv Cinemas

Commencing Saturday, October 8, 1977

ALLENBY Tel. 57820

5th week
4.30, 7.15, 9.30

ALL NEW—
bigger, more exciting
than "AIRPORT 1975"



JACK LEMMON
LEE GRANT, BRENDA VACCARO
JOSEPH COTTEN, OLIVIA DE HAVILLAND
DARREN MCANIN, CHRISTOPHER LEE
GEORGE KENNEDY, JAMES STEWART
A UNIVERSAL PICTURE
Hebrew and French
subtitles

BEN YEHUDA
Tel. 222769
3rd week
4.30 — 7.15 — 9.30

A DAREDEVIL STUNTMAN—
TAKING ON ANY RISK AND
EVERY WOMAN!



CINEMA ONE

2nd week
Tonight 10-12 midnight
Weekly 4.30 — 7.00 — 9.30
in the American film



VOICE IN THE WIND
* GEORGE SAVALAS
* DARYL SZALON
* GAZANGIDIS
Producers:
CANDICE V. SOLLO

CINEMA TWO

By public request
2nd week



Menachem Golan's
OPERATION THUNDERBOLT
YERORAH GAON
ASSI DAYAN
GILA ALMAGOR
Fri. 10 and 12 p.m.
Sat. 7.15 — 9.30
Weekdays 10, 12, 2, 4.30,
7.15, 9.30

CHEN Tel. 202288

1st week
10 p.m. — 12.30

If you took part in the
Battle of Avdrom
please call Tel.
02-5106, 5107



OUT OF THE SKY...
THE MOST INCREDIBLE
SPECTACLE
OF MEN AND WAR!
Joseph E. Levine

A BRIDGE TOO FAR.
Colour version
United Artists

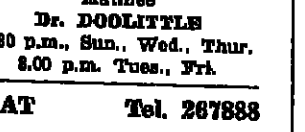
DEKEL Tel. 454114/5
11th week
GENE WILDER
JILL CLAYBURN
RICHARD FRYON
Directed by Arthur Hiller
Matinee
Dr. DOOLITTLE
4.30 p.m., Sun., Wed., Thur.
8.00 p.m. Tues., Fri.

GAT Tel. 267888
RYAN O'NEAL, BURT REYNOLDS,
TOMMY O'NEAL and BRIAN KITH
PETER BOONCHOWS

NICKELODEON
Weekdays, 4.30, 7, 9.30

GORDON Tel. 244878
For one week only
4.30 — 7.15 — 9.30

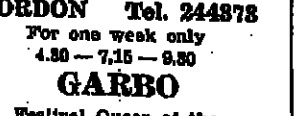
GARBO
Festival Queen of the
Screen



VOICE IN THE WIND
* GEORGE SAVALAS
* DARYL SZALON
* GAZANGIDIS
Producers:
CANDICE V. SOLLO

CINEMA TWO

By public request
2nd week



VOICE IN THE WIND
* GEORGE SAVALAS
* DARYL SZALON
* GAZANGIDIS
Producers:
CANDICE V. SOLLO

CINEMA TWO

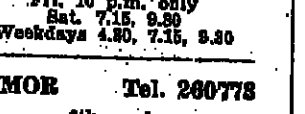
By public request
2nd week



VOICE IN THE WIND
* GEORGE SAVALAS
* DARYL SZALON
* GAZANGIDIS
Producers:
CANDICE V. SOLLO

CINEMA TWO

By public request
2nd week



VOICE IN THE WIND
* GEORGE SAVALAS
* DARYL SZALON
* GAZANGIDIS
Producers:
CANDICE V. SOLLO

CINEMA TWO

By public request
2nd week

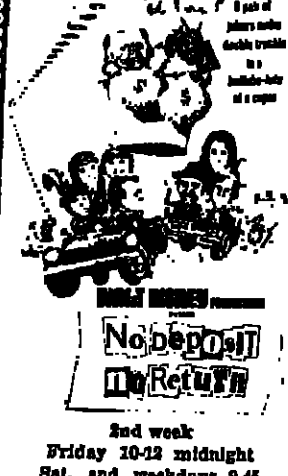


VOICE IN THE WIND
* GEORGE SAVALAS
* DARYL SZALON
* GAZANGIDIS
Producers:
CANDICE V. SOLLO

DRIVE-IN
CINEMA PRESENTS

3rd week
5 p.m. — 7.30

If you took part in the
Battle of Avdrom
please call Tel.
02-5106, 5107



OUT OF THE SKY...
THE MOST INCREDIBLE
SPECTACLE
OF MEN AND WAR!
Joseph E. Levine

A BRIDGE TOO FAR.
Colour version
United Artists

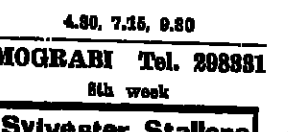
DEKEL Tel. 454114/5
11th week
GENE WILDER
JILL CLAYBURN
RICHARD FRYON
Directed by Arthur Hiller
Matinee
Dr. DOOLITTLE
4.30 p.m., Sun., Wed., Thur.
8.00 p.m. Tues., Fri.

GAT Tel. 267888
RYAN O'NEAL, BURT REYNOLDS,
TOMMY O'NEAL and BRIAN KITH
PETER BOONCHOWS

NICKELODEON
Weekdays, 4.30, 7, 9.30

GORDON Tel. 244878
For one week only
4.30 — 7.15 — 9.30

GARBO
Festival Queen of the
Screen



VOICE IN THE WIND
* GEORGE SAVALAS
* DARYL SZALON
* GAZANGIDIS
Producers:
CANDICE V. SOLLO

CINEMA TWO

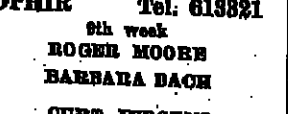
By public request
2nd week



VOICE IN THE WIND
* GEORGE SAVALAS
* DARYL SZALON
* GAZANGIDIS
Producers:
CANDICE V. SOLLO

CINEMA TWO

By public request
2nd week



VOICE IN THE WIND
* GEORGE SAVALAS
* DARYL SZALON
* GAZANGIDIS
Producers:
CANDICE V. SOLLO

CINEMA TWO

By public request
2nd week



VOICE IN THE WIND
* GEORGE SAVALAS
* DARYL SZALON
* GAZANGIDIS
Producers:
CANDICE V. SOLLO

CINEMA TWO

By public request
2nd week



VOICE IN THE WIND
* GEORGE SAVALAS
* DARYL SZALON
* GAZANGIDIS
Producers:
CANDICE V. SOLLO

PARIS Tel. 286600

7th week

MEL

THE PRODUCERS
SILVER STREAK
BROOKS

does it again with the
12 Chairs

ALSO WITH RON
(OLIVER)
MOODY

HIGHEST
TAKING
DAILY NEWS
ACCOMPANYING
NBG-TV

A FORUM FILM IN COLOUR

Fri. 10, 12, 2;
10 p.m. & midnight
Sat. 7.15, 9.30
Weekdays: 10, 12, 2, 4,
7.15 & 9.30

PEER Tel. 449795

3rd week

THE PRODUCERS
SILVER STREAK
BROOKS

does it again with the
12 Chairs

ALSO WITH RON
(OLIVER)
MOODY

HIGHEST
TAKING
DAILY NEWS
ACCOMPANYING
NBG-TV

A FORUM FILM IN COLOUR

Fri. 10, 12, 2;
10 p.m. & midnight
Sat. 7.15, 9.30
Weekdays: 10, 12, 2, 4,
7.15 & 9.30

PEER Tel. 449795

3rd week

THE PRODUCERS
SILVER STREAK
BROOKS

does it again with the
12 Chairs

ALSO WITH RON
(OLIVER)
MOODY

HIGHEST
TAKING
DAILY NEWS
ACCOMPANYING
NBG-TV

A FORUM FILM IN COLOUR

Fri. 10, 12, 2;
10 p.m. & midnight
Sat. 7.15, 9.30
Weekdays: 10, 12, 2, 4,
7.15 & 9.30

PEER Tel. 449795

3rd week

THE PRODUCERS
SILVER STREAK
BROOKS

does it again with the
12 Chairs

ALSO WITH RON
(OLIVER)
MOODY

HIGHEST
TAKING
DAILY NEWS
ACCOMPANYING
NBG-TV

A FORUM FILM IN COLOUR

Fri. 10, 12, 2;
10 p.m. & midnight
Sat. 7.15, 9.30
Weekdays: 10, 12, 2, 4,
7.15 & 9.30

PEER Tel. 449795

3rd week

THE PRODUCERS
SILVER STREAK
BROOKS

does it again with the
12 Chairs

ALSO WITH RON
(OLIVER)
MOODY

HIGHEST
TAKING
DAILY NEWS
ACCOMPANYING
NBG-TV

A FORUM FILM IN COLOUR

Fri. 10, 12, 2;
10 p.m. & midnight
Sat. 7.15, 9.30
Weekdays: 10, 12, 2, 4,
7.15 & 9.30

PEER Tel. 449795

3rd week

THE PRODUCERS
SILVER STREAK
BROOKS

does it again with the
12 Chairs

ALSO WITH RON
(OLIVER)
MOODY

HIGHEST
TAKING
DAILY NEWS
ACCOMPANYING
NBG-TV

A FORUM FILM IN COLOUR

Fri. 10, 12, 2;
10 p.m. & midnight
Sat. 7.15, 9.30
Weekdays: 10, 12, 2, 4,
7.15 & 9.30

PEER Tel. 449795

3rd week

THE PRODUCERS
SILVER STREAK
BROOKS

does it again with the
12 Chairs

ALSO WITH RON
(OLIVER)
MOODY

HIGHEST
TAKING
DAILY NEWS
ACCOMPANYING
NBG-TV

A FORUM FILM IN COLOUR

Fri. 10, 12, 2;
10 p.m. & midnight
Sat. 7.15, 9.30
Weekdays: 10, 12, 2, 4,
7.15 & 9.30

PEER Tel. 449795

3rd week

THE PRODUCERS
SILVER STREAK
BROOKS

does it again with the
12 Chairs

ALSO WITH RON
(OLIVER)
MOODY

HIGHEST
TAKING
DAILY NEWS
ACCOMPANYING
NBG-TV

A FORUM FILM IN COLOUR

Fri. 10, 12, 2;
10 p.m. & midnight
Sat. 7.15, 9.30
Weekdays: 10, 12, 2, 4,
7.15 & 9.30

PEER Tel. 449795

3rd week

THE PRODUCERS
SILVER STREAK
BROOKS

does it again with the
12 Chairs

ALSO WITH RON
(OLIVER)
MOODY

HIGHEST
TAKING
DAILY NEWS
ACCOMPANYING
NBG-TV

A FORUM FILM IN COLOUR

Fri. 10, 12, 2;
10 p.m. & midnight
Sat. 7.15, 9.30
Weekdays: 10, 12, 2, 4,
7.15 & 9.30

PEER Tel. 449795

3rd week

THE PRODUCERS
SILVER STREAK
BROOKS

does it again with the
12 Chairs

ALSO WITH RON
(OLIVER)
MOODY

HIGHEST
TAKING
DAILY NEWS
ACCOMPANYING
NBG-TV

A FORUM FILM IN COLOUR

Fri. 10, 12, 2;
10 p.m. & midnight
Sat. 7.15, 9.30
Weekdays: 10, 12, 2, 4,
7.15 & 9.30

PEER Tel. 449795

3rd week

THE PRODUCERS
SILVER STREAK
BROOKS

does it again with the
12 Chairs

ALSO WITH RON
(OLIVER)
MOODY

HIGHEST
TAKING
DAILY NEWS
ACCOMPANYING
NBG-TV

A FORUM FILM IN COLOUR

ORLY Tel. 284025

14th week

FUNNY PEOPLE

The comedy of comedies
4.30 — 7.30 — 9.30

ESTHER Tel. 225610

3rd week

THE SPY WHO
LOVED ME

4, 7, 9.30

SAVE THE
LIFEGUARD

TCHELET Tel. 443950

4th week

THE MAN WHO
FELL TO
EARTH

4.30, 7.15, 9.30

TEL AVIV Tel. 281181

4th week

CRIME
BUSTERS

* Bud Spencer

* Terrence Hill

4.30, 7.15, 9.30

Please come on time

SHAHAF, Kikar Atadim

11th week

WOODY ALLEN
DIANE KEATON

Fri., 10, 12 midnight

Sat., 7.15, 9.30

Weekdays, 4.30, 7.30, 9.30

United Artists

ZAFON Tel. 448035

10th week

JEAN BOCHART
CLAUDINE BRASSEUR

Un Elephant
Ca Trompe

4.30, 7.15, 9.30

Haifa Cinemas

Commencing Saturday, October 8, 1977

AMPHITHEATRE

3rd week

BUD SPENCER
TERRENCE HILL

in
CRIME BUSTERS

Nobody is safe on either
side of the law...
Perla. 4.30, 6.45, 9.00

ARMON Tel. 664848

3rd week

The screen's most
incredible spectacle
of man and war
Joseph E. Levine's
A BRIDGE TOO FAR

DICK BOGARDE
MICHAEL CAYNE
JAMES CAAN
SEAN CONNERY
Owing to length
perla. 4.00, 6.00

ATZMON

A film by Pietro Germi
AMICI MIEI
(My Friends)

Starring
PHILIPPE NOIRET
DINO TRASSI
Perla. 4.00, 6.45, 9.00

ORLY Tel. 81868

Two parts, 6.45, 9.00

The Fantastic Marx Brothers
will make you laugh
laugh laugh

A DAY AT THE CIRCUS

MORIAH Tel. 242477

2nd week

A Great Comedy starring
ELLIOTT GOULD
DIANE KEATON

in
I WILL I WILL FOR NOW

Perla. 6.45, 9.00

RON Tel. 669069

8th week

The Comedy of Comedies
FUNNY PEOPLE

In a hilarious comedy
Perla. 4.00 — 6.45 — 9.00

SHAVIT Tel. 85945

2nd week

GLORIA JACKSON
in a new film
HEDDA

How to stretch space

Catherine Rosenheimer

ONCE upon a time, built-in wardrobes, fitted kitchens and American style walk-in closets were considered the ultimate in luxury in Israeli homes. These days, many new flats come complete with such amenities; and there is also a very wide range of local and imported modular cupboard and storage systems which can be adapted to fit any space, thus eliminating the need for made-to-measure cupboards. Very often, however, the internal fittings of even the best quality and most expensive cupboard systems fail to exploit their storage potential to the full.

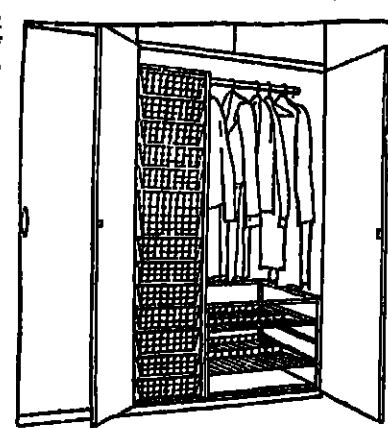
Recently introduced here is the Elfa Space-Gainer System, from Sweden, a very adaptable range of epoxy-coated wire trays on runners or free-standing frames which can be used inside existing cupboards to "stretch" storage space by making every inch accessible and functional. They can also be used in a storeroom, as fittings for a walk-in closet or — topped by a working surface — to provide a relatively inexpensive desk and filing system (about IL1,300 for a nine-drawer arrangement).

All the wire trays and shelves are modular, all 55cm. deep, with fittings of even the best quality and most expensive cupboard systems fail to exploit their storage potential to the full.

unit wire trays range from flat shelves up to the largest ones of 38.5 cm. for storing heavy blankets, or for vegetables inside a kitchen cupboard. There are also special angled, shallow racks for storing shoes or wine bottles in the lower part of a cupboard.

SCANTEK AGENCIES, who have been importing the system for the past six months, will give free plans and estimates to suit individual needs. They market the trays and other parts from their shop at 291 Rehov Dizengoff, Tel Aviv (Tel. 4621940), through a number of stockists in Jerusalem, Haifa and Tel Aviv, and also in conjunction with Zedka folding doors who have branches in Haifa and Jerusalem.

If you have an empty niche in your apartment, it can be put to good practical use by fitting it out with Elfa drawer racks (they can



also be combined with hanging space) and by closing off the front with a sliding door, or even a curtain. Although the system is not cheap, it is very reasonable compared to the cost of new cupboards, or even of carpenter-made shelves and drawers in

walk-in closets. If you are building, rebuilding or renovating, a good economical solution to the problem of cupboard space is to plan a niche especially for the purpose. The smallest drawers start at IL180. A four-drawer arrangement with coated steel frame comes to about IL500.

If you are using the system to side a niche with side walls, or an existing cupboard, you require only side runners, and not a complete frame.

The cost of fully equipping an average-sized walk-in closet can run anywhere between IL1,500 and IL2,000, which may sound pricey but compares well with fitted cupboards. A recent market survey I made revealed that, for a carpenter-made, full height built-in wardrobe less than a metre in width, the going price is IL1,000.

A FRIEND asked me, a few weeks ago, if I would teach her to swim. I said yes, of course, secure in the knowledge that it would be some time before we managed to meet at some pool. Anyway, the holidays are over and only about one or two months of beautiful weather remain. Many pools are therefore closing, and people act as though they may soon freeze over.

But I was ready to offer what help I could. Considering the number of veteran Tel Avivians who grew up near the seashore and yet can barely keep afloat, my form of encouragement would probably be useful.

Then the worrying thought struck: Whither Swimming? Much water has gone under the bridge since I first learned my smooth and powerful crawl, then called Australian but in this permissive age known as free style. Much has changed since I mastered my ballet-like breaststroke, which moves in a stately, uncompetitive, elegiac glide. Or my colourful butterfly, delicate and harmless, stirring barely a ripple.

This mellow kind of swimming, in other words, bears about the same relation to today's feverishly analysed, technologically improved, hydro-mechanically engineered styling as a fine Spencerian script does to the electric typewriter. And so, I wondered, ought one to pass on outdated swimming methods? Is it morally and philosophically right to perpetuate, say, a scissor-kick that has had its day?

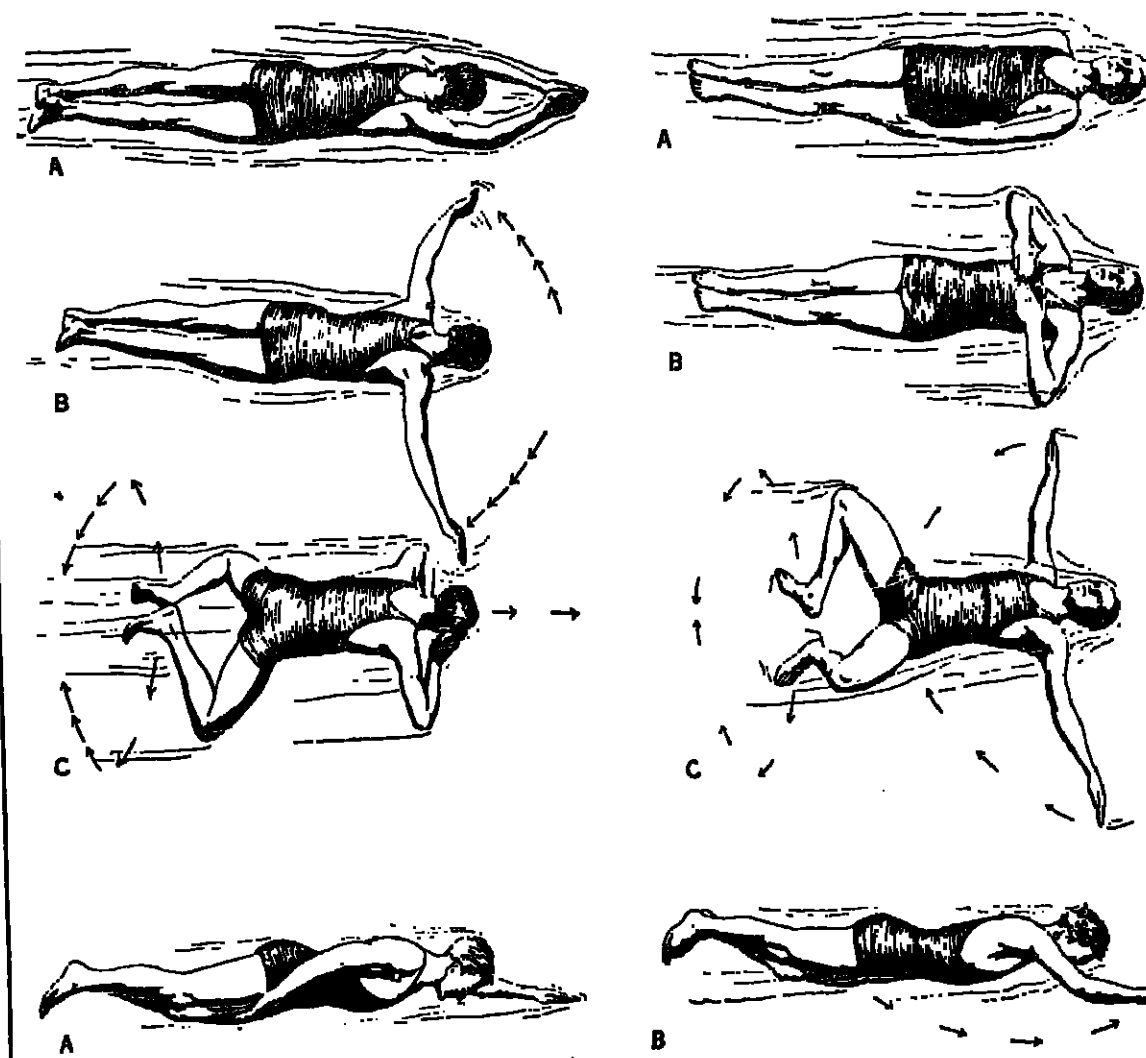
THE ANSWER is, yes. I arrived at it after some mini-research which revealed the unsurprising conclusion that all the progress in all the world's pools has just one aim: speed. Yet for private sport and personal fun, the ancient ways are probably just as good, if not better, than the studies in hydro-physics which lead to shattered records (by hundredths of a second) and monomania in over-trained champions.

My Bibliography and Sources, totally incomplete, included Josef Teich's handbook on swimming published by the Wingate Sports Centre; Jimmy, one of the legends and instructors at the Sharon Hotel pool in Herzliya; Narda, a high-school senior who lives upstairs, has swum since she was three, and is a part-time instructor at the Kiryat Ono pool; an office colleague who was an enthusiastic sportsman in pre-war Central Europe; and some tables of statistics of Olympic swimming records which afforded me many hours of pleasure.

(The poor records chalked up at this year's Maccabiah were, I thought, encouraging in the extreme. At least the participants had enough sense not to spend hours thrashing up and down in the water in order some fine day to shave .003 seconds off some record; perhaps they attended to their studies instead — though I am probably just dreaming.)

This is not to say that you shouldn't have what is called "good form." But if you can do the 100-metre free style the way Alfred Hajos of Hungary did it, in 1:22.2, when he won the 1896 Olympics, that may be better than doing it in 49.44, the 1976 world record of the super-trained. (A newsworthy Israeli result last week was a hearteningly unexciting 54.15.) The experts (those who keep up with the new pool designs that absorb the backwash waves that so tragically slow down pompeters) predict that by

STROKING STYLES



1980 the record may go down to 49. Think of the millions of hours of training that will go into those saved forty-four hundredths of a second!

IN AMERICA, where champions are produced in early adolescence, children have been started out on the crawl, via the "dog-paddle," for many decades. This stroke — arms alternating out of the water, stretching forward, then pulling down for propulsion while the legs kick, to describe it grossly — is considered the most "natural" of all, and is more or less what children and puppies do when tossed into the water, though down the years it has been refined and dissected in terms of kicking per arm stroke, rhythm of breathing, elbow and palm movement. But the style is perfectly suitable for small children, who have the energy for it. Later on, when they grow lazy and mature, there is plenty of time for the contemplative breaststroke, which is good to know in any case as the least demanding for long distances or when you are in trouble. (The breaststroke has been described as "feminine," compared to the masculine crawl, and the even more masculine, if not downright schvitzzy, butterfly-dolphin.)

When I asked Jimmy, at the Sharon, why so many Israelis stick to the breaststroke, he thought for a moment and then suggested that Germans might like it because it is "more orderly." And, of course, early training is hard to shake off. Another reason — we are dealing now with the ancient, or pre-1930, breaststroke, with the head staying out of the water, the neck arched not entirely comfortably, and the breathing as on land — is

Helga Dudman

that it keeps water out of the nose, leaves the hair dry, and permits an uninterrupted flow of talk. And in Israel this may be a crucial advantage. "I have heard women bobbing around in the pool deep in conversation about mayonnaise salad," Jimmy told me. Another informant once followed two women, gracefully breaststroking down a local pool, discussing their drive from full extension in front, hands close together on the surface, palms down, and propel by pressing down and outward at a slant which places them at an angle of about 80 degrees on reaching shoulder line; then elbows are brought to sides, hands to chest, again palms down, and arms shot forward, underwater to be performed by drawing up legs in manner somewhat like that of squatting, knees apart, feet close and pointed; feet are turned outward and, with a continuous sweep, legs are kicked vigorously back and out to an angle of about 90 degrees and snapped sharply together. Closing movement occurs as arms shoot forward in recovery; after the kick, body glides motionless for a brief spell forming a straight line from hands to pointed toes.

All clear? This is the way Byron swam across the Hellespont 187 years ago last May; it is certainly the best for life-saving and, as the Br. puts it, for soldiers with heavy packs: "enables one to advance safely, head up, through waters littered with flotsam or workout."

ONE OF JIMMY'S tough cases, he told me, involved an overweight woman who had tried "every pool and every teacher in the country" and still couldn't swim. She came to Jimmy one desperate Friday afternoon and, to her surprise, he started her right out on the crawl (she had previously failed with the breaststroke). It worked, and now she swims. I didn't get Jimmy to draw me diagrams on this one, but accepted his assurance that

every case is different and must be "sized up."

In the breaststroke, I learned, about 70 per cent of the forward power comes from the legs; with the crawl, about 70 per cent comes from the arms. In the fancy new improvements devised by the Russians for their "jet breaststroke," the ratio of leg to arm power has been modified down to 65:35 per cent. What a rewarding career it must be, to spend one's days measuring these interesting parameters!

Here is a description of the "orthodox" breaststroke, from an ancient (1949) Encyclopaedia Britannica: "Arms start their drive from full extension in front, hands close together on the surface, palms down, and propel by pressing down and outward at a slant which places them at an angle of about 80 degrees on reaching shoulder line; then elbows are brought to sides, hands to chest, again palms down, and arms shot forward, underwater to be performed by drawing up legs in manner somewhat like that of squatting, knees apart, feet close and pointed; feet are turned outward and, with a continuous sweep, legs are kicked vigorously back and out to an angle of about 90 degrees and snapped sharply together. Closing movement occurs as arms shoot forward in recovery; after the kick, body glides motionless for a brief spell forming a straight line from hands to pointed toes."

I must confess that I find it boring to go tooling back and forth, back and forth, from one end of the pool to the other, the only occasional spurt of interest being when you bump into somebody. But this, no doubt, happens when you do it infrequently and worry about your hair. Perhaps the most inspiring thing at the Sharon was the sight of the hotel's outgoing manager, Janos Damon (who is now at the Dan chain, with a choice of five pools), doing 50 — count 'em, 50 — lengths in an earnest, indomitable Austro-Hungarian breaststroke. He told me that he starts every February with about five lengths, works up to 50 by April, and couldn't put in a 10-hour day without this regular

wreckage," which is not really the case in Israeli pools. For people who don't spend hours daily in the water, the movements are probably the easiest to learn. Jimmy and Narda both told me that, with all the things to remember in the improved crawl — wrist turnings, breath count, leg kicks and so on — you have your mind full.

THE BYRONIC form described above, though, does not take into account the improvements already felt in Central Europe in the early '30s — shorter, more rapid arm movements, and a quicker scissors-kick, in place of the Austro-Hungarian prototype which, while noble, was slower and involved water resistance. Breathing, in the old days, was optional — that is, the head could remain above water, or else lifted to inhale and dipped to exhale. For some reason, I was taught that you had to exhale through the nose — inhaling, of course, only through the mouth; now it turns out that this is not so at all, and you exhale through both apertures.

Now, the breaststroke begat the butterfly and the butterfly begat the dolphin...but we are not going to get into all that. For after all, now that the holidays are behind us, leaving only two months of what would be considered mild weather in most other countries, the pools are closed. Which leaves the sea. But nobody who is anybody would think of swimming in the sea any more. Too nasty and dirty. Progress has taken dramatic chunks out of the speed records: it took Lucy Morton of Great Britain 8:33.2 to win the 200-metre breaststroke in 1924, while Sharon Wichman of the U.S. did it in 2:44.4 44 years later. But that same progress has also devastated the beaches.

But it has also certainly spread opportunities for swimming in this country, though I hope the trend now does not emphasize the engineering of "champions." Better, I should think, 500,000 Israelis who can do 200 metres in, let's say, 4:44.4 than three who can do it in 2:53.555, and at great public expense.

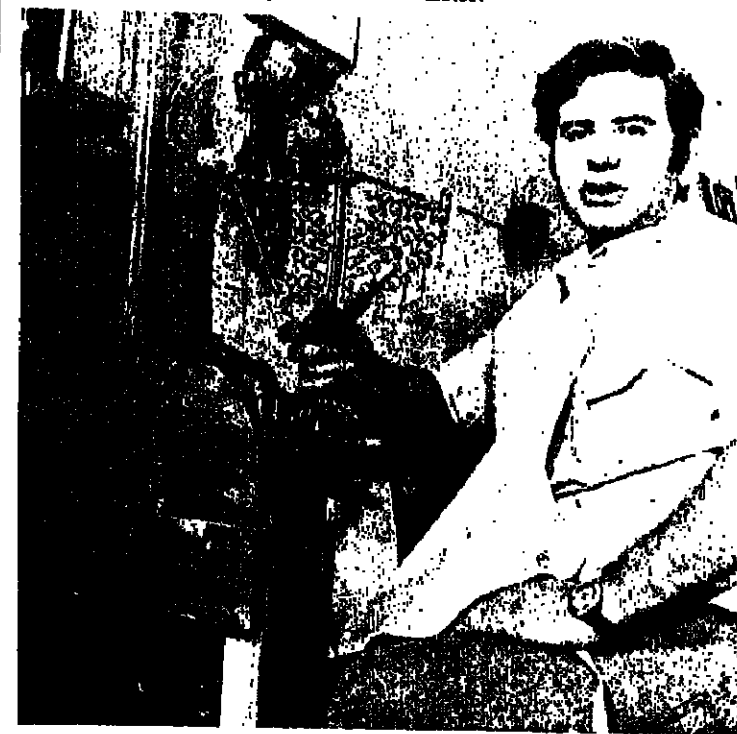
IT IS, after all, a very good sport — by far the most "natural" in terms of rhythm and movement, and the one you can go on doing even when you can barely walk. It's also the sport in which records are broken by the very young — but once again, that takes so much time as to be a bit idiotic.

Narda, the 18-year-old instructor, "I've heard kids of 12 say they've retired from competitive swimming because they haven't time for the training." She loves the sport for the sound reason that "in our summer climate, it's certainly the most pleasant. Everything else is so sticky! And with a group there can be a wonderful atmosphere."

I must confess that I find it boring to go tooling back and forth, back and forth, from one end of the pool to the other, the only occasional spurt of interest being when you bump into somebody. But this, no doubt, happens when you do it infrequently and worry about your hair. Perhaps the most inspiring thing at the Sharon was the sight of the hotel's outgoing manager, Janos Damon (who is now at the Dan chain, with a choice of five pools), doing 50 — count 'em, 50 — lengths in an earnest, indomitable Austro-Hungarian breaststroke. He told me that he starts every February with about five lengths, works up to 50 by April, and couldn't put in a 10-hour day without this regular

The World of Artist Michael Ende in a Jerusalem Setting

By NOAH HALPERIN



Michael Ende among his works

With the Jerusalem hills all round, you are presented with a canvas no less enchanting — an exhibition of silver and gold religious articles, all the work of young artist Michael Ende. Michael Ende has developed a very original style, a daring expression of the period and spirit of the times. His style is basically traditional Jewish. All his work is an expression of holiness, power and nostalgia. The style of the exhibited articles is an interesting blend of European and Eastern Mediterranean Jewish art — an authentic mixture of the temple and the sacred, expressed in art form. Michael Ende's art creates a window through which the spirit of Judaism — Torah scrolls, the Jew wearing a prayer shawl, the cantor, the synagogue — is captured in articles of silver and gold. On entering Ende's work room, you feel you have entered a holy temple. The message of the articles standing in the room reaches you clearly. It is not surprising, therefore, that many visitors are found in the Michael Ende exhibition at the Jerusalem House of Quality (12 Derech Hovrim). You are invited to come and see the exhibition. Who does not like to see the work of a real artist? — works which leave you astonished, wondering at the cunning of the hands of the young Michael Ende and his gold and silver holy articles. His recent successful exhibition has just ended. (Advt.)

hamashbir lazarchan

Israel's Only Department Store Chain

Jerusalem, Tel Aviv, Haifa, Beer-Sheva, Eilat, Netanya, Ashdod, Kiryat Shmona, Hadera, Rishon Le Zion, Ashdod.

Meaningful Gifts from our part of the world. 4 Koreh Street (behind the main post office)

VISIT OUR SHOPS TASTE OF ISRAEL

In the Duty Free Hall at B.G. Airport make sure you try our HELL OVA. Halva, our delicious, hand made, scrumptious chocolates.

Our Factory Showroom, 53 Rehov Packer, Rishon Le Zion. Tel. 03-933211

This is THE PROMISED LAND We can help you: 1 — Tour it. 2 — Leave it. 3 — Clear its customs.

The Promised Land Ltd. Jerusalem — 10 Rehov Hithal, Tel. (02) 328311, 327040. Tel Aviv — 5 Rehov Sholem Aleichem, Tel. (03) 50561. Haifa (freight only) — 104 Derech Hovrim, Tel. (04) 514906. Experts in air freight.

READ THE JERUSALEM POST EVERYDAY

Jewish quarter Let's See Le Ket

A fine new gift shop with carefully chosen quality arts and crafts. Leatherware • Gift items • Jewelry Ceramics • Batiks • Souvenir Albums and also some of Israel's greatest wines and liquors. All are by foremost local craftsmen. Tiferet Yisrael St., Jewish Quarter.

the QUARTER CAFE Kosher Dairy Self-service Good American-Israeli Food Restaurant on Terrace with Panoramic View of Mount of Olives Tiferet Yisrael St., Jewish Quarter, Old City, Jerusalem. Top of stairs opposite Western Wall, Tel. 267770. Open: 8:30 a.m. — 4:00 p.m. Closed on Shabbat.

Jacob Aziz Games — Jewelry — Antiques Gold-Silver Jewelry with natural precious stones. Jewish Quarter, 18 Rehov Tiferet Yisrael (next to United Mizrachi Bank).

IN THE OLD CITY OR IN THE NEW THE JERUSALEM POST

HAIFA

ABU CHRISTO Finest seafood, grill specialties, lobster, shrimps, oysters, scallops. View of the old harbour. Old City, Acre, Tel. 010005.

U.N. Restaurant Manager: Bolah Brothers Oriental and Sea Food 10 Sderot Ha'om, Haifa. Tel. 531040

Mizpe Hagolan Restaurant Manager: Raji Sabag Sam'aa New Paz Station, Tiberias At entry to Upper Tiberias. * Oriental dishes * Lebanese delicacies * Mezze and other beverages * Quiet atmosphere, great view Tel. 067-23526

Feeling homesick? visit HEPPNER'S kosher American-Style Deli 4 Lurion St. (off Ben Yehuda St.) Hamburgers, Hot dogs, Pickles, Kishke, Sandwiches, Hot pastas, Carry-out food.

THE JERUSALEM POST MAGAZINE

FRIDAY, OCTOBER 7, 1977

THE JERUSALEM POST MAGAZINE

PAGE ELEVEN

הגזר מן האל

BELIEVE IT OR NOT CONTRARY TO CURRENT OPINION AMERICA DESPERATELY NEEDS ISRAEL

Why does America desperately need Israel?

The World Parliament Foundation's Programme for Survival and Sufficiency explains why; it reveals that Israel was re-born to save the world through America; and shows how Jews can give this long-promised leadership.

The Programme is the result of 14 years research; it costs IL 175, and describes the part you can play. A personal cassette is included; you therefore read and hear how Jews and Israel can now fulfil their destiny; how, if Jews and Israel do not take the initiative, America must go down; and how, if America goes down, the world goes down.

Send the coupon soon - we've not much time.



To The World Parliament Foundation,
c/o Barclays Discount Bank Limited,
64 Jaffa Street Postbag, Jerusalem 91 999, Israel.

Please send your Programme for Survival and Sufficiency, including the personal cassette, to:

Name

Address

I enclose cheque (or money order) for IL 175, payable to The World Parliament Foundation.

THE HEBREW UNIVERSITY OF JERUSALEM

School for Overseas Students

Division of Hebrew Language Instruction

The Hebrew Language Exemption Examination will take place on Wednesday, October 12, 1977 (and not on October 11 as previously announced) at 9.00 a.m. in the Kaplan Building, Halls A and B on the Givat Ram Campus.

Proficiency examinations will take place on Monday, October 10, 1977 at 9.00 a.m. in the Kaplan Building, Hall A.

For further information contact the Summer Ulpian Office, 30211/570.

Advisory Office for Regular Students

Orientation meetings for new regular students from abroad will be held according to the following schedule:

The Faculty of Humanities - Sunday, October 16, 1977, 11.00 a.m., Canada Hall, Givat Ram.

The Faculty of Social Sciences - Sunday, October 16, 1977, 4.00 p.m., Canada Hall, Givat Ram.

The Faculty of Science (including students of Medicine, Dental Medicine, Pharmacy and Agriculture) - Wednesday, October 26, 1977, 11.00 a.m., Science Library Building, Room 218, Mount Scopus. Attendance at orientation is compulsory.

BOOK NOOK פּוֹנוּק הַסֵּפֶר

26 Rehov Ben Yehuda

Jerusalem 02-234037

Scholarly, Religious, Art,
Craft, Music books, etc. etc.

We will not
disappoint you.



ISRAELITISCHES WOCHENBLATT

REVUE JUIVE

Founded in 1901

CH-8008 Zurich, Switzerland, Flornstrasse 14
Published in German and French. This independent Swiss paper will keep you informed about what is happening to Jews all over the world in the fields of religion, politics and culture. Large advertising section for business or personal notices.

Sample copies and cost of advertisements available.

MAYDAY by Olive Canaler (Sphere Books, IL19.75). Grand mishmash of sizzling adventure in Greek islands with U.S. Air Force hero who flies plane in air battle, dives underwater to fight deadly fish and men, and on land dashes through labyrinth pursued by panting hounds. His quarry is Nazi war criminal whose past crimes and present drug smuggling by submarine he amazingly exposes, modestly aided by Italian buddy and gorgeous girl. Packed with action and laced with ancers in three languages. Originally published as *The Mediterranean Cipher*.

NOW PLAYING AT CANTERBURY by Vance Bourjaily (Ballantine, IL39.90). A Midwestern university premiering new opera brings together outside guest composer, director, conductor, singers with varied student and faculty participants in grand huddle of incongruities. How they bring opera to smash opening and life stories of participants young and old is lustrous, hilarious, unframed picture of American life, "where roads never end," muses the director as he moves on west to next play. Long and lively.

THE LONG DARK NIGHT by Joseph Hayes (Pan IL22.50). After eight years in prison for rape he never committed, newly released young prisoner now thoroughly debased by jail experience maniacally revisits small town to revenge judge, lawyer, police chief and couple who framed him. In one night he gets them all, including few innocent bystanders. But between lurid tortures and siren-screaming, the victims themselves flash out own evil streaks, hypocrisies and cowardly self-delusions, far from convincingly chastened at the end. Sleek, synthetic, morbidly compulsive reading.

ARABESQUE by Theresa De Kerpely (Signet, IL31.50). Romantic novel written as memoirs of a woman who with her English diplomat husband lived it up in Europe during '20s and '30s. Their personal life hotly spiced by the ultra-lux decadent, aristocratic, earthy peasants and seething sexual mores of Bucharest, cools elegantly at Budapest where soulful intellectual Hungarian poets and musicians give this soap opera a little more class. Gossipy, fudge-sundae reading.

COME LIVE MY LIFE by Robert H. Rimmer (Signet, IL35.50). Can you be a monogamist yet enjoy two wives? Yes. Just join a "loveXchange" described in this novel about two couples, one liberal Jewish economics professor and other millionaire WASP businessman who swap spouses sight unseen for two weeks and end as permanent four-some in and out of bed, mutual children included. Endless pseudo-scientific gab on sexual-social freedom, Ayn Rand and corporate family living, mostly carried on in bed, comfortable for talkers but mighty weary for reader. Naive bunko with huge bibliography for those enthralled.

THE DOWNTOWN JEWS by Ronald Sanders (Signet, IL39.90). New pocket edition of Sanders' well-documented, highly readable story of how Russian Jewish immigrants to New York's Lower East Side in 1882 made it burgeon into centre for Yiddish writing, theatre and labour movement.

Central figure is immigrant Abraham Cahan, who became sculptor and vicious cowardly pimp, but suddenly escaped out

Here are some best-selling paperbacks now available in local bookstores. Prices include V.A.T.

Jennie Tarabulus

Steffens, then made Yiddish language daily "Forward" pivot of secular Jewish cultural life. How Cahan separated his Russian intellectual identity from his Jewishness in America is almost tragic story of assimilation and alienation. Index, glossary, bibliography, photographs. B'nai B'rith Book Award winner.

WELCOME TO HARD TIMES by E.L. Doctorow (Pan Books, IL15.30). Originally called *Bad Man from Brodie*, this new paper edition of Doctorow's 1961 novel is a curiously morbid yet exciting story of settlers in Dakota Territory outpost. Imaginatively narrated by lawyer-settler who experiences total destruction of town by bad man who like a storm rides in and out, painful rebuilding of town, then second destruction by same vengeful outlaw. Shows futility of life made poignant by man's instinctive grasping of it to ride headlong to his inevitable end. Very well written, early Doctorow.

FIFTH BUSINESS by Robertson Davies (Penguin, IL19.25). First of a trilogy, this confessional autobiography of a bachelor historian-scholar tells how his future and that of two childhood friends, now millionaire industrialist and famous magician, were shaped and intertwined by chance in small Calvinistic Canadian town. With gusto, insight, humour he unfolds their lives, seeing himself only as supporting actor, misfit devotee of hagiology, miracles, illusions, driven by childhood training in damnation until he sees beginning of wisdom is to forgive himself for being human. Wonderfully entertaining with mysterious, unexpected ending. An intellectual treat.

HELL IS ALWAYS TODAY by Jack Higgins (Arrow Books, IL16.20). Rainy cold nights bring out notorious Rainlover, a killer intent on strangling women in side-streets of Northern English city. Police suspect karate-expert sculptor and vicious cowardly pimp, but suddenly escaped out

burglar complicates hunt. Lots of local neighbourhood colour with fast chase in pouring rain abruptly ended by grandmother who sensibly decides to halt the racket with her trusty double-barrelled shotgun. Nice, light entertainment by author of *The Eagle Has Landed*.

WWII by James Jones (Futura Books, IL17.80). Very mellowed James Jones relives World War II 38 years after fighting it as 20-year-old soldier, reminiscing in avuncular fashion, assuming at times role of armchair general. Interesting review of journalists, photographers, cartoonists who recorded the big show for Allied and Axis powers. Emphasis on plain soldier who did dirty work without really knowing what was going on and was surprised only if he survived. Not original, but good, easy to read factual reference book of WWII with index and 16 pages of illustrations.

THE MANTICOERE by Robertson Davies (Penguin, IL19.25). Second in trilogy, a young scion of wealthy Canadian industrialist dashes to Zurich for psychiatric help at Jung Institute, shocked by father's mysterious death. His recording of year's analysis is fascinating lesson in dream interpretation, process and dangers of learning about himself. Among highpoints his feeling-Christian humiliation when rejected by Jewish father of girl he loved, and fateful encounter with father's two childhood friends. Conclusion is anti-hero (ad levels) destinies, creating spiritual rumble while truly modern hero, willing to shudder, conquers inner struggles. Wordy, but intriguing.

WORLD OF WONDERS by Robertson Davies (Penguin, IL22.90). Famous magician starting in film being made in Switzerland spins out life's story when urged and provoked by Swedish director, cameraman, and two intimates who know that he left religious Canada home at 10 to join carnival. Not only enthralling tale of backstage showbiz and its creative egoists which parallel making of film, but revelation of satanic overtones behind making of illusions. Externally good, this last of trilogy like the others reads as separate novel. □

New paperbacks

New barbarians

ENEMIES OF SOCIETY by Paul Johnson. London, Woldenfeld and Nicolson. 278 pp. £5.95.

Eric J. Frank

THIS IS a disturbing book. Its avowed aim is to shake us out of complacency or resignation. Of course, nobody in the last quarter of the 20th century can cherish the confident optimism that overspilt from the 19th and prevailed until World War I. Most open-eyed folk would agree that our civilization is sick; Paul Johnson tells us that it is being poisoned, shows us where to look for the poisoners and points out the direction in which health and progress are to be found.

"The essence of civilization is the orderly quest for truth," he writes. "So long as we follow the path of reason we shall not move far from the lighted circle of civilization. Its enemies invariably lie among those who ... deny, distort, minimize, exaggerate or poison the truth, and who falsify the processes of reason."

We seem to be breathing the invigorating breeze of Victorianism. But most of the book consists of a relentless search for the enemies and a ruthless indictment of them.

Johnson begins with a longish historical survey of the rise of civilization, which, if not factually accurate at all points, is illuminating and necessary to his argument, culminating with the "Permanent Miracle" of the industrial revolution. Fundamentally anti-Marxist, he regards the middle class as the core of society and sees danger and decay in any system which tends to impoverish it or to weaken its influence. He is a whole-hearted admirer of J.M. Keynes, regarding him as the inventor of a new economic science and the architect of the prosperity enjoyed by the Western world from the 1880s until 1972.

MOST OF THE book, however, is an attack on the "enemies" of the title. First the ecologists, whose "visions are infested by Gothic

devils in the shape of mad scientists...engaged in horrific experiments which must end in the destruction of the human race... Ecologists are particularly suspect when they get hold of computers and produce horrific forecasts." Not that Johnson ignores the problem of pollution; but he maintains that the ecologists' remedy is much worse than useless.

Another target is Freudianism, especially as expounded in *Civilization and Its Discontents*, where Freud diagnosed a collective nervous breakdown. On this Johnson comments that "such an assertion has no meaning; one might just as well say that it (civilization) has a hernia or piles." Again, he reminds us that "the so-called 'Energy Crisis' was a crisis of policy, not of nature ...

The occasion was the Arab-Israeli war of 1973, but that this was merely a pretext is shown by the fact that the Iranians, who have no quarrel with Israel or the West, took the lead in insisting on massive increases ... another campaign by the ecology had succeeded in delaying the introduction of the vast new oil fields on the North Slope of Alaska. The fanatics ... brought down the West with both barrels."

From ecology we are led to irrational modes of thought, as displayed in the distortion of language. Starting with euphemism (Winston Churchill insisted on calling communal feeding centres "British Restaurants" on the ground that "everybody associates the word restaurant with a good meal, and they may as well have the name if they cannot have anything else"), Johnson parades a grisly list: "A backward child is a late developer; a cripple is handicapped ... slums are substandard houses ... old people are senior citizens, or, worse, geriatrics."

Official and academic jargon is likewise appropriately castigated. "There is now a huge list of 'how-to' words used by politicians, bureaucrats ... without much regard to their real meaning but for purposes of creating a general impression of knowledge, com-



petence and power. Thus: programming, divisive, counter-productive, bilateral, adumbrate, encapsulate, pragmatic, pervasive, abrasive, parameters, continuing dialogue, environment...Such pretensions are best dismissed by Jane Austen's pert comment in *Northanger Abbey*: 'I cannot speak well enough to be unintelligible.'"

A POWERFULLY written chapter deals (from the standpoint of a committed Christian) with the decay of religious belief and practice and their replacement by contemporary mumbo-jumbo. First "Inflexible commandments are rearranged and presented as modes of approach to moral problems, and the difference between right and wrong ceases to be objective... and becomes a matter for personal decision. Hence the readiness with which this type of moral theology accepts sexual promiscuity (and aberration) and individual acts of terrorism, just as once St. Augustine accepted 'the just war'...realities are downgraded to mere symbols and the historical record becomes simply personal biography."

As fast as the dogmas of religion are discarded, new irrational beliefs rush in to fill the vacuum. These range from such harmless ideas as flying saucers and the

Loch Ness Monster to the potentially dangerous doctrines of Teilhard de Chardin and the Scientologists. Both Nazism and Marxism developed creeds, a catechism and a liturgy. "The idea of religion disappearing is as illusory as the Marxist vision of the withering state...Better, therefore, priests than witch-doctors."

Twentieth-century philosophers are weighed in the balance and found wanting. "The implication ... is that philosophy can be nothing more than a commentary on other disciplines." The sole exception is Karl Popper's critique of science, which provides a useful touchstone for distinguishing genuine sciences from the pseudo ones. "Constructing a hypothesis is not essentially different from storytelling; both are creative acts," Johnson points out. "Science is not truth; it is rather the pursuit of truth... falsification is the anticipated and even necessary fate of all hypotheses." All-purpose theories, like Freudianism and Marxism, have the effect of an intellectual conversion or revelation, opening one's eyes to new truth.

JOHNSON'S argument takes us from education to economic chaos, from the present-day approach to crime ("deviant behaviour") to insanity and contemporary barbarism, hence to an examination of the arts, where failure to communicate has led to the abandonment of any pretence of coherence. Two more quotes: "... civilized man believes that there are hard distinctions; that reality and truth are genuine and absolute concepts, not relative ones." And: "... the United Nations has become a kind of Roman arena in which the advanced nations of the West are hunted...We must not be surprised to find that the U.N. should have become the World Theatre of the Absurd, a global madhouse where lunatic falsehood reigns and the voices of the sane can scarcely be heard."

Paul Johnson (a former editor of *The New Statesman*, who caused a furor when he left the Labour Party last month) has put both his heart and his head into the writing of this book. Despite its grim seriousness, it is eminently readable. It deserves to be read. □

Getting needed

SENSUAL DRUGS by Hardin and Helen Jones. Cambridge University Press. 373 pp. No price stated.

Lesley Hazelton

CASUAL BUYERS beware! The cover of this book shows a half-naked woman standing atop a sand dune, arms raised above her head, the evening light throwing her shadow long upon the ground. Very sensual. The title is printed in varying tones of deep to bright red. But *Sensual Drugs* is, to put it mildly, a misnomer. And the photograph is ironic. For the main point of this book is that drugs are bad for your sex life. Which is, perhaps, why the woman is standing alone.

Hardin and Helen Jones have written an informed and detailed book about drug addiction and its effects. They argue that while drug addicts often started taking their drug for pleasure, it may very soon deprive them of pleasure - a story of the metamorphosis of sensual stimulation into sensual deprivation.

The most striking example is heroin addiction. The "rush" that comes when shooting heroin is comparable to sexual orgasm, but the heroin addict quickly reaches the stage where he or she is completely uninterested in sex; heroin has taken its place. The short discussion of the sexual symbolism of the needle for heroin addicts is very much in place.

WHEN THEY DISCUSS such drugs as alcohol and marijuana, however, the authors tend to overstate their case. In the section on alcohol, barbiturates and tranquilizers, they state:

"There is no basis to the old myth that these drugs release sexual power. The sex act is rarely enhanced (by them) and there is a loss of sexual ability with high doses. These drugs are primarily used to release inhibitions."

But in many cases, releasing inhibitions could considerably enhance sexual experience. The drugs may not "release sexual power" in the sense of being aphrodisiacs, but they may aid enjoyment.

The same goes for marijuana. While stating that "many people smoke marijuana for erotic stimulation," the authors point out that "there is evidence that it can actually interfere with sexual performance."

This evidence is presented by 5 per cent of the marijuana users in an American study. And the authors concentrate solely on the evidence of this 5 per cent. (The majority of the sample reported that marijuana enhanced sexual enjoyment.)

The book is based on the authors' intensive work in rehabilitating drug addicts, mainly American veterans of Vietnam and college students. And it is thus understandable, though hardly valid, that they should concentrate on heavy drugs and on the addictive effects of light drugs used heavily.

Given these qualifications, it is undoubtedly a valuable book for those working in the field of addiction and rehabilitation. And it contains some healthy common sense to boot, as, for example, "Good health is the only effective aphrodisiac." □



witty and humane commentator on the social scene.

Gym-slip disease

JOYCE GRENFELL REQUESTS THE PLEASURE by Joyce Grenfell. London, Macmillan. 296 pp. £4.95.

Aviva Even-Paz

TALL, ANGULAR, "teeth like lambstones," the perfect image of the vicar's wife - that is Joyce Grenfell, an actress whom I adore and who, when I was something of an amateur disease myself (yes, I said disease), was a great inspiration.

She is a unique phenomenon, being both an actress and a lady. This may be due (although not necessarily) to the fact that she was a child of the upper classes. Her mother was a sister of Lady Astor's and all through Joyce Grenfell's life, that controversial personality lavished care, money, food and a Cityden estate cottage on her niece.

Miss Grenfell has the in-

creasingly rare distinction of remaining married to one man all her life. Of him she says:

"It is not easy to describe goodness. It usually comes out smug, unadventurous and without humour and warmth... The goodness I mean is a sense of unchanging security in the wildest sense of wholeness. It is one of the highest expressions of love - not as A loves B, but as love makes the world go round in a far wider context. ... I find it interesting that Reggie, who has no formal religious beliefs, is at the place most of the rest of us have to strive to reach."

As will be seen from the above, Miss Grenfell is not at all the typical gesturing, posturing performer, concerned with "image." Anyway, anyone who has heard her opening the Women's Institute, singing love-songs slightly off-key, or wearing a gym-slip as a St. Trinian's schoolgirl, will know that she is a

SHE WAS extraordinarily lucky in that she never seemed to have the usual uphill struggle to achieve success. She sat next to J. L. Garvin, editor of the *Observer*, at a dinner party, and when he learned that she listened to radio a great deal, especially to serious music, promptly gave her the job

מכאן אל האל

EVERYBODY wants people to love him, right? Like even Caligula used to spend a fortune on having people butchered at the circus just to please the mob and make them like him. Reams of advice have since been written on the how-to-win-friends theme, though personally I haven't found them much use. I'm polite as a French diplomat, I ooze tact, I'm quiet, I'm diffident — nothing, I'm a failure.

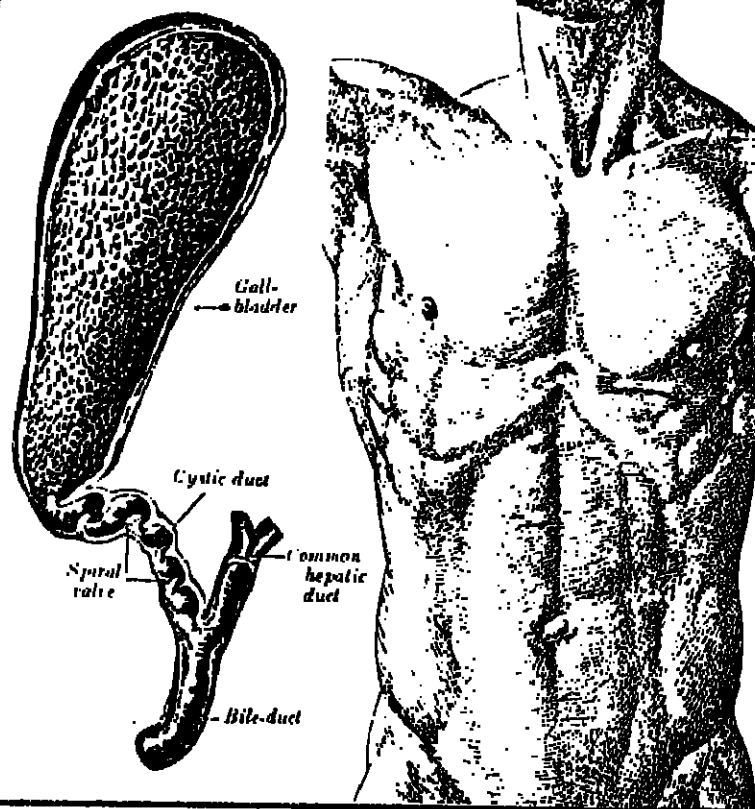
Not that I gave up too soon. Times were when people asked me how things were, like during the past 30 years. I was getting desperate. All right, I told myself, so friends I can't win, but how about acquaintances, people to pass the time of day with.

"I'm having a great streak of luck," I'd tell people fondly. "There's this opera I've just finished, and now I'm taking the family on a trip to Tahiti."

"Don't overdo it," they'd say icily. "You're not getting any younger."

And they'd vanish. And stay clear of me in future. Nobody asked me how I was doing any more. I was dropped. Lonely? Israel at the General Assembly, that's how lonely I was. I wouldn't say I was actually blackballed, but I actually was. It got so I sometimes asked myself: "How are you, Ephraim, what's doing?" Just to feel there was someone who

JOB STORY



Ephraim Kishon

cared. When I did have some achievement it didn't please me any longer because I had no one to tell. I felt as miserable as the Alignment in opposition.

AND THEN I caught my big toe in the door.

Talk of fickle chance. What happened was, I was coming home from the supermarket with my arms full of bottles, so I kicked the front door open with manly vigour, but the door kicked back and turned my big toe into a bluish mess between itself and the doorstep.

At that moment my neighbour Felix Selig passed by. He hadn't said a word to me for the past two

years, but now he stopped:

"What's happened?" he asked. "What's happened, old man?" Speechless with pain, I just pointed. Felix half dragged half carried me to the couch, made me a drink, and stayed till my wife came home.

Aha, I told myself, so that's what it is; and when a week later I met Mrs. Bloom at the Post Office and she asked how was my toe and all, I said:

"Toe's nothing. What worries me is, I've been having these terrible stitches in the side..."

Mrs. Bloom walked all the way home with me. "You ought to see a doctor," she told me, her eyes shining. "I bet it's gallstones. Talk-talk, what you'll have to go through yet! You'll wish you'd never been born."

Thereafter she called up every other day to ask how I was.

Gradually people's attention came back to me. By then I'd stopped waiting for them to ask, I'd tell them: "It's hell," I'd say. "These stones are killing me. I can't even write. I'm going for an X-ray tomorrow."

Boy, was I winning friends! Just out of curiosity I looked through the how-to-books: they didn't even mention gallstones. Amateurs! Next I hit on the idea of rounding out my daily sob story with a double item: I'd had to put off shooting my movie, I said, on account of this operation. I was a roaring success. The little woman said she was getting fed up with making coffee all day for my friends and well-wishers. I decided to write a how-to-book myself: "Wall, Weep, and Whimper."

Those days I used to end every conversation with: "I'm done for. Maybe you can lend me a few pounds?"

People would pull out their wallets at once. My faith in humanity returned. "You know," I said to the little woman, "I'm beginning to see what Job was all about. He knew what he was doing, him and his potsherd."

So I took Job's example and served up a real cocktail of woes, like backache (a slipped disc?), plus troubles with the taxman, plus constipation, bankruptcy, bilharzia, and my latest flop. I also started a rumour that my wife had run off to Spain with Micky Berkowitz.

I was popular as never before. It was in that short and happy period of my life that I discovered the First Sandwich Law, which says that between two fat disasters you can spread a thin layer of luck. I myself managed to slip in — between a fire in the kitchen and my appendix — a prominent literary prize, without being blackballed for it.

AH WELL, it was too good to last.

That Wednesday — the typewriter still trembles under my fingers as I type — that dark Wednesday I was suddenly seized by a very real pain in my lower back. The doctor came and announced: gallstones. Talk of heavenly justice!

"Look, darling," I told my wife, "you'd better borrow some chairs from the neighbours and start on the coffee. They'll come in droves."

Nobody came. Nobody. I'd lost all my hard-won friends in one fell gaffe. And then, on my sickbed, I finally grasped the principle: the crowd don't like sick and unhappy people, they like healthy and prosperous ones who tell them of their troubles. Odd, isn't it?

Translated by Miriam Arad By arrangement with "Ma'ariv"

THIS REVIEW is more than a year overdue. I missed the opening of Nico Nitai's one-man show, *The Fall*, because I was abroad at the time. In the months that followed, what with other premieres following one another, it slipped my mind. It was only several days ago that I noticed, with considerable astonishment, that the show is still running and has passed the 500 mark, which, even though it is playing to small audiences in a cafe, is still a phenomenal figure.

THE FALL is performed in a place called Bet Hoven — a play on words using the Hebrew "bet," meaning "house." It is situated in a hard-to-find basement in Dizengoff, about a block north of the Circle, which is now being turned upside down. The basement is reached through a pizzeria and a flight of steps pungent with the aroma of tomato paste and anchovies. On the evening I went, the place was filled — more or less — with youngsters of both sexes, the boys mainly of the studious type, the girls looking as if they were not quite sure what to expect. What was waiting for them was a lesson in Existentialist philosophy disguised as a short story, presented as a one-man show. *The Fall* is Nico Nitai's translation-adaptation-performance of a story by the late French novelist-philosopher, Albert Camus. Camus died 17 years ago in an automobile crash, aged 47. He was at the height of his fame, which had brought him, among other distinctions, a Nobel Prize for literature, and was one of the most influential men of letters of the post-World-War-II period. His *Myth of Sisyphus* is one of the most significant documents of our times; it forms,

Down and out, and absurd



Nico Nitai plays the hero in his own adaptation of "The Fall".

THEATRE Mendel Kohansky

by the way, the philosophical basis for what has become known as "theatre of the absurd."

Algerian-born Camus was a hero of the French Resistance,

out of which he emerged with a sense of metaphysical anguish and of the absurdity of human existence on earth. About 50 or so years earlier, the German Friedrich Nietzsche made the shattering discovery that God was dead. His proclamation to that effect reverberated throughout Europe, but it took

two world wars and the experience of Nazism for this revelation to become a basic tenet of Western European thinking, of a philosophy of which Camus and his friend and mentor Jean-Paul Sartre were the chief teachers. "A world that cannot be explained by reasoning, however faulty," Camus wrote, "is a familiar world. But in a universe that is suddenly deprived of illusions and of light, man feels a stranger. He is an irremediable exile, because he is deprived of memories of a lost homeland as much as he lacks... the hope of a promised land to come." And in a world that is absurd, not governed by any rules, which goes its own way regardless of what we humans may think, the moral precepts we so laboriously built make no sense. There is no reward and no punishment; there is only man himself, each individual with his own mind, his own conscience, following his own rules, conscious of the fact that those rules don't make any sense in terms of the universe.

THE HERO of *The Fall* (note the title borrowed from Christian mythology), Jean-Baptiste Clemence (the name means "mercy" in the original French) is a former Parisian lawyer and an ornament of good society, now down and out in the seamy alleys of Amsterdam, where he calls himself a repentant judge, a judge of himself and of the society from which he sprang. His guilt is that before his "fall" began he lived what is considered the decent life of a decent member of society, which is a sinful life because it does not take into account the needs and desires of other human beings. In other words he lived a selfish life,

which is what we all do, even if our name be Albert Schweitzer, because such is the nature of things. Also, we tragically or by priding ourselves on being civilized, while all too often confronted with the fact that under our civilized exterior lurks our ancestor — the gorilla. In a long monologue presented in the form of a dialogue with an invisible interlocutor, Clemence recounts the story of his fall. It is an attempt to rid himself of his guilt by making others participate in it. This is basically a theatrical situation in which the performer engages the spectator as a partner. Nico Nitai, who translated the story and adapted it for the stage — and I use the term "stage" rather loosely here — did not have to change much in the text. What he did was go one step further than the author and involve the spectators in the story by asking them provocative questions and waiting for answers. His handsome face is framed in a luxuriant growth of hair; he wears the shabby clothes one would expect of a wanderer through the sordid digs of Amsterdam's waterfront; he walks around the tables directly addressing individual spectators, interpolating extemporaneous remarks into the prepared text. Nitai is an intelligent performer with an impressive appearance, and his intent — to shock the spectator out of his placidity and make him think — is, of course, highly laudable. However, I found his performance lacking in force, his studied casualness not backed by sufficient energy to make his words penetrate. Still, *The Fall* is a worthwhile experience, and its unusual longevity is in itself evidence of the useful role it performs.

BUSINESS AND PLEASURE

WITHOUT the price of a plane ticket and travel tax, you can have some taste of overseas-style entertainment and shopping right here in Israel. I'm talking about a strictly local enterprise that reminds me of my recent trip abroad.

Shortly after my return, I had a phone call from "Shay" Mayer, the Managing Director of Shalom Stores Ltd., inviting me to a chat about the Tel Aviv department store's "Mayerland" kiddie park and the general sales policies of his company.

Of course, Mayerland is not Disneyland — but it is patterned on the Californian model. The local version is a miniature "theme park" which uses the rooftop space at downtown Tel Aviv's "Kol-Bo Shalom," as the department store is commonly called here.

Because the site is windy, however, the outdoor amusement park is only open from Passover through Succot. Nonetheless, weather permitting, it will reopen for the Hanukkah vacation week. Three other Mayerland features — the Wax Museum, the 2nd storey observatory with its new glass elevator, and the indoor "penny arcade" — are open all year round.

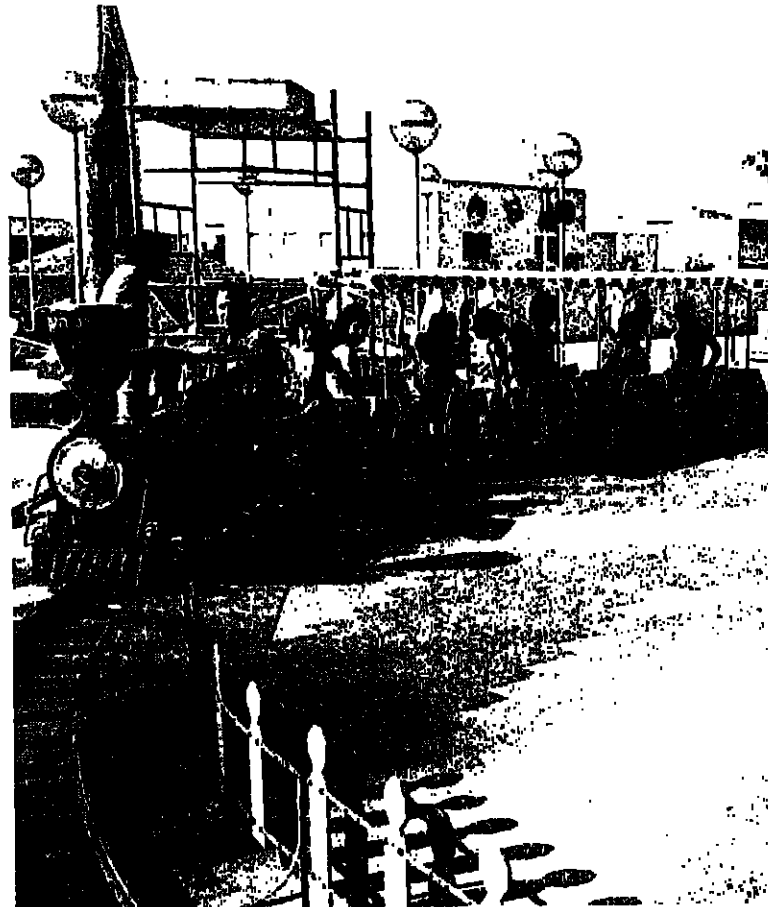
IF ONE could easily spend two days in Disneyland, one could pretty well "do" Mayerland in two hours, even allowing for queuing up at busy holiday time. My three little girls and I went on a quiet September afternoon and had the place practically to ourselves. It was convenient not to stand in line, but a little dismal to be in an empty amusement park.

There are only half-a-dozen "rides" for the kiddies. They are geared for the under-12 group, but are strong enough to carry grown-ups who are expected to accompany very small children. The rides are as imaginative and artistically executed as their counterparts in Disneyland.

The newest, and one of the nicest, is called "Uncle Moshe's Farm," in which you ride mechanical horses around a track. Also very charming is the Oriental-style miniature kingdom "Moshanland," which one rides through in little open coaches; taking another cue from Disneyland, this attraction is sponsored by a commercial firm, Paz, which displays its name subtly on the buildings.

The only thing resembling a "fast" or "scarey" ride is what the park calls the "carousel," but what I would call the "flying airplanes." They go around and up and down rather quickly, and I think they should be equipped with safety-belts.

IN GENERAL, as is too often the case in Israeli life, there seems to be a somewhat laxer attitude towards safety than is common abroad. For instance, the little train that winds through Mayerland passes at some points through areas where people walk. When I asked what is done to prevent accidents on crowded days, I was told that "the driver rings a bell to warn people." Another thing, if I were responsible for a kiddie park on a rooftop, I would add a safety fence. The present retaining wall of the building is not high enough. True, it is chest-high for an adult, but there are points at which a curious child



Taking a ride on the mini-train at the Shalom Tower in Mayerland, Tel Aviv.

MARKETING WITH MARTHA

could get a foothold to peer over. Fortunately, there have been no accidents during the park's three seasons of operation, Mr. Mayer told me. But surely more precautions wouldn't hurt anyone. Seat-belts on the carousel and other moving attractions would not be expensive to install — and they actually add to the child's sense of adventure.

Prices at the park seem reasonable enough, about IL3 or IL4.50 per ride. One turn on each of the moving attractions would come to about IL25 per child, plus another few pounds for a turn or two in the penny-arcade. (The shooting gallery is designed as a giant chessboard, a pleasant change from gunning down Indians or ducks.)

The cost of your outing will rise sharply, however, if you take the family into the Wax Museum (which combines historical themes with purely entertaining ones) or up to the Observatory. The Museum charges IL15 per adult and IL12 per child (above age three), as does the Observatory. A combination ticket for both attractions comes to IL30 per adult and IL20 per child. It is difficult to say if these are worth the price.

The wax figures may not be the most true-to-life in the world, but the general effect is satisfactory. And the Observatory is the highest lookout point in the area, from which you can see all the way from the coastline to the foothills of Jerusalem (on a clear day).

PARKING in the Shalom "Motor House" under the building is not the bargain that parking is at Disneyland, where you can leave your car all day for the equivalent of a mere IL6. But then, land in downtown Tel Aviv is not the wastes of Anaheim, Calif., so perhaps it is all right to charge a minimum IL12 for the first two hours, and IL5 for each additional

couture (and high-priced) brands, such as Aled, Niba and Gotic, but also has an entire "boutique" of the more popular-priced Ayelet label.

I had always assumed that Shalom offered more imported products than other local department stores. While Mayer admits that his firm stocks many foreign products, in order to offer as wide a choice as possible to the customer, he estimates that 70 per cent of the total merchandise of the store, including the supermarket section, is Israeli-made.

The newer Shalom Stores outlet at Kikar Namir in Tel Aviv which stays open until midnight, has a high percentage of imported gourmet foods (to attract Israeli strollers), and many locally-made gift items (for the tourist trade).

As for pricing policies in general, Mr. Mayer takes issue with the "Israeli custom of buying discounts rather than value." By this, he means that our consumers have been conditioned over the years, partly by the Shekem discount policy, to expect reductions wherever they shop — and to be concerned more with the size of the discount than with the question of comparative value for money.

NEVERTHELESS, Shalom Stores does not exist in a vacuum, and it too has felt it necessary to introduce a modified version of the Shekem discount scheme. Soldiers on active duty, policemen and certain retired defence forces personnel are entitled to a seven per cent discount — somewhat less than the 12½ per cent at Shekem or 12 per cent at Hamaashbir. Shalom Stores also has an arrangement with the Moshav Movement's discount buying scheme, to which many non-moshavniks also belong, whereby members can buy coupons that give them a 12 per cent discount.

Customers may also open American-style "charge accounts." Almost anyone can do so on the basis of a personal questionnaire accompanied by a letter from one's place of work. These credit-card shoppers get an automatic three per cent reduction on their purchases — with the exception of supermarket items and merchandise on special sale. Bills for a given month are sent out between the 15th and 20th of the following month, and the customer has seven to 10 days to pay before any interest is charged.

Two of the unusual-for-Israel features, also on the basement level, are the extensive "Do-It-Yourself" department, and the large selection of "Grade B" ceramic and porcelain items. Some of these are real bargains — trust your eye to spot the minor flaws; or piece together a set of dishes from remnants. You'll find well-known firms such as Lapid, Na'aman and Studio represented here, at savings of up to 50 per cent.

IT IS GENERALLY believed by Israeli shoppers that "Kol-Bo Shalom" is more expensive than other places. Predictably, Mr. Mayer denies this — while at the same time stating that it is not Shalom Stores' aim to be the lowest-priced, but rather to offer the widest range of products in every field. He points out that in women's fashions, for instance, Shalom not only carries the haute



Fake Chinese

CULINARY NOTES Haim Shapiro

IN OUR HOUSE we call it fake Chinese food. I am referring to a mixture of meat and vegetables, sometimes leftovers, stir-fried and served with a Chinese-type sauce.

We thus differentiate between this type of informal family cuisine from the elaborate meals served in the better Chinese restaurants. By calling it fake Chinese, we in some way protect ourselves from the evil eye, brought about by excess pride.

Our modesty also enables us to serve one lone dish, rather than the usual array that a Chinese meal entails. Naturally, we present the dish with steamed rice which cooks while we are preparing the rest of the food.

In one particular version of this dish, suggested by the Poultry Marketing Board, we use the dark turkey meat. This is quite satisfactory, but if you have beef or chicken on hand, you may use these equally well.

To prepare fake Chinese meat with vegetables, thinly slice half a kilo of turkey (most easily done if the meat is still semi-frozen), a quarter of a medium cabbage, a carrot, a large onion and a green pepper.

Pouring a little oil into a large frying pan, stir-fry each ingredient separately and remove it to a large bowl. The vegetables should be just tender, but still crisp.

When all the vegetables and meat are ready, prepare a sauce in the frying pan by mixing half a cup of white wine, four tablespoons of soy sauce, a crushed clove of garlic, a chopped pickled cucumber, a teaspoon of sugar, a tablespoon of vinegar, salt, pepper and ginger.

To this add half a cup of water in which you have dissolved three tablespoons of cornflour. Cook the mixture until it thickens and then simmer for a few minutes to eliminate the raw starch taste of the cornflour.

Add the meat and vegetables to the sauce and cook long enough for them to reheat. Serve with the rice.

This recipe can be viewed as a master tune upon which to play endless variations. You might like to substitute one or more of the vegetables by squash, bean sprouts or cucumber. If you use a sweet wine such as vermouth or sherry, you could omit the sugar in the sauce.

Finally, if you have pretensions and want to pass this off as authentic Chinese food, you can brown a few almonds and sprinkle them on top. □

הכזא מן האל



David Rakia: tapestry (J'lem Artists House).

Eva White: woven paper hanging (detail).

EVA WHITE, a recent immigrant with a Masters Degree in Fine Arts from Reading University, is showing five enormous hangings, four of them in the garden of the Jerusalem Artists House. All of them are vertical rectangles, some woven from strips of paper or glued canvas, one a collage, another made of slashed polyethylene and canvas. The latter offers the most in composition, part of the work being unslashed or gathered up. The other hangings function mostly as areas of interesting textures: the larger silverpaper one turns in the wind to disclose a richer darker side that summons up thoughts of Montezuma's fabulous cloak. White says her main intention is to explore the textural possibilities and intrinsic qualities of the materials themselves and she has certainly gone far towards achieving this aim. She also points out that as these materials deteriorate, the works undergo a continual metamorphosis. While this may be true, one questions the lack of control and might proffer an analogy with a bad oil painting that cracks and yellows with time. But then these are not materials chosen for their permanency. The nine-metre work indoors, by the way, takes up most of the mezzanine gallery and descends from a corner of the ceiling to cover most of the floor (Jerusalem Artists House). Till Oct. 11.

DAVID RAKIA, a veteran Jerusalem figure, takes up the rest of the same venue with a vast collection of oils, acrylics and knotted carpets. Rakia is an un-

New in Jerusalem

Meir Ronnen

abashed sentimentalist who forges fantastic-realist or symbolist impressions of Jerusalem in often lurid monochrome shades and still cleaves to the Hebrew letter as part of his iconography. The canvases are those of a naïf, but are quite without charm. Even a note of humor seems seriously conceived: hilarious is a poorly painted, semi-surrealist female figure representing Bat-Zion, who sits with her crotch astride the Tower of David. Rakia also shows some new multi-layer transparencies made of shaped tracing paper with an acrylic-gouache base, but this gimmick fails to help his formal problems. I describe all this with regret, but only to note that Rakia's many fine tapestries seem to come from the hand of a different artist. Here the symbols are refined, properly related to one another as a design and, best of all, rendered in colour combinations that range from the brightly satisfactory to the quite splendid, particularly the one with the archer-hunter symbol in the foyer. The colours are chosen with taste; it seems almost inconceivable that these works were designed by the same man who painted those dreadful canvases. Rakia has a future as a designer

Art from Africa

Ephraim Harris

"AFRICA" is a show of paintings and drawings in various media by African artists unconnected with Israel. Their subjects are taken from popular life at the peasant level. They are emotional but, in a sad way, often suffused, even in infant innocence, by fear; the title of Mbele's piece, "Maternal Terror," is a give-away. There is very little joy; street musicians are more earnest than happy; Sibeka's "Carter" alone appears contented with things; or there may be a zest for living in the unusually bright colours of Mthudi's "Cyclist." A fair portion, particularly among the graphics, demonstrates proper Western education in composition, spatialism and careful polish but as for the influence of a definite European school, there is only the sole instance of Ndebele's "Newspaper Vendor," a poor attempt at surface cubism. (The Auditorium, Haifa).

JACOB ZIM shows refreshing oils influenced by Vuillard and consequently Zim's best work appears in the domestic scenes with or without figures. His style consists of a spatialism determined by rectangular areas and motifs; but where this counterpoise is lacking, as in 5, the result falls flat. Coloration, founded on greens, dull reds and browns is generally medium toned, an exception being 14, a sea shore. Excellent examples of Zim's work are the effective disposition of two armchairs (38) and the enclosing curve supplied by an armchair in a woman's portrait (12). Talking



Jacob Zim: oil painting (Graphics 3, Haifa).

ELLEN MILAN has a show of new works at the Jewish Quarter's Armon Gallery, which will remain unseeable to all but the keenest of hikers, for there is now no public parking available nearer than the lot on Mount Zion. The only public lot inside the walls has now been excavated to house the projected underground parking garage for the "Rova". The only other parking lot in the area is the one reserved for residents of the Quarter. It will be years before any other parking is available. Perhaps the development authorities can come to the rescue? □

THE MEMBERS of the Israel Art Galleries Association met in Tel Aviv last Friday, to discuss, among other things, the threats that "exhibitions" in private homes are making into their trade. These shows take many forms. Many are arranged by friends of an artist who is not professional enough a talent to obtain a show in a private gallery, or to qualify for assistance at a semi-public one. Other viewings are arranged for new immigrants by a socialite patron or for an artist friend-in-need. Still others serve as an occasion to launch the housewarming of a new villa or apartment, with all the walls suitably covered. Still others are organised by artists at their own homes, to avoid paying rent or the

Galleries dismayed by home sales

30 per cent sales commission due to a gallery; the latter are often organised as community "art fairs", like the current one in Yemin Moshe. The shows in private homes are usually Friday afternoon, all day Saturday affairs.

Gallery owners claim knowledge that managing directors of certain large firms regularly invite their out-of-town agents to "command viewings" of their artist friends. They also claim evidence that many householders hosting shows receive sales commissions or re-

tain several of the paintings. In claiming unfair competition, the gallery owners point out that sales and commissions are not reported to the income tax authorities and that value added tax is not paid. Even the gallery owners themselves are importuned to donate paintings to home art auctions and sales organised for good causes. Friday's meeting decided on a resolution calling on all gallery owners not to contribute anything but their own private cash to such causes, and to quote this resolution to any future requests for paintings or sculptures.

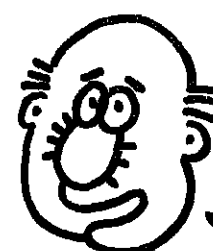
Professional private galleries perform a valuable public service in providing artists with a platform, advice and bookkeeping and in offering the public new and often experimental art at their own financial risk. Their future is distinctly threatened by private sales of cheaper, often cheaply poor art, which does nothing to raise the state of cultural awareness. But there is little that the galleries can do to stop these sales. The Israel Art Galleries Association has recently notched up a small achievement however: the printing of a quarterly

English-Hebrew "Gallery Guide" listing current, permanent and coming exhibitions. It is available free at any member gallery.

A NON-COMMERCIAL way of introducing young artists to each other and to the public has been announced by painter-teacher Raffi Lavie, who says that once every month or so the Tel Aviv Artists House will be open for an evening to any young artist who wishes to show any type of work, plastic art, photography, theatre, happening or whatever. There will be no lectures, no selection, no formal criticism, but free discussion and explanation will be encouraged. Gallery owners starved for new talent might well attend. □

The Weekend Dry Bones

OCTOBER IN AMERICA MEANS, AMONG OTHER THINGS, "HALLOWEEN"...WHEN KIDS DRESS UP LIKE GHOSTS AND EVERYONE LIKES TO HEAR A GOOD...



HORROR STORY

...IT SEEMED LIKE THE STORM WOULD GO ON FOREVER.

